

JAN 24 1925

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ON THIN ICE

Photoplay in 7 reels

Adapted From the novel "The Dear Pretender"

by Alice Ross Clover

~~Adapted by Darryl Francis Zannuck~~

Author of the Photoplay (under section 62)
Warner Brothers Pictures, Inc.

JAN 24 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Warner Brothers Pictures, Inc.

Thin Ice - 7 reels
The Bridge of Sighs - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Brothers Pictures, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Thin Ice	1-24-25	©CIL 21064
The Bridge of Sighs	"	©CIL 21065

The return of the above copies was requested by the said
Company, by its agent and attorney on the 24th day of
Jan. 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.


JAN 28 1925

JAN 24 1925

WARNER BROTHERS

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Present

A CLASSIC OF THE SCREEN

✓ "On THIN ICE" (1)

by

Darryl Francis Zanuck ✓✓

Directed by

Mal St. Clair

C A S T

Charles "Chuck" White.....	Tom Moore
"Dapper" Crawford.....	William Russell
Rose Lore.....	Edith Roberts
Dr. Paul Jackson.....	Theodore Von Eltz
Harrison Breen....	Wilfred North

Moral:

"Those who skate on THIN ICE always fall through".

"THIN ICE"

by

Z A N U C K

IRIS IN

SUBTITLE

EAST OF GOLDEN GATE LIES A FASCINATING
WHIRLPOOL OF THE PACIFIC - A HARBOR OF
ADVENTURE, HAVEN OF INTRIGUE, PARADISE
OF ROMANCE.

FADE OUT AND INTD:

1

EXT. SAN FRANCISCO BAY - NIGHT TINT

PANORAMIC SHOT of the San Francisco waterfront -
shooting across the Bay with the Ferry Building
conspicuous in background - a low fog gives a
hazy soft focus effect to the scene.

SUBTITLE

SAN FRANCISCO - WHERE EAST IS ALMOST
WEST.

BACK TO SCENE - As camera pans across the Bay,
Telegraph Hill, the wharf district, the commercial
skyline, etc. come into scene - a ferry boat crosses
foreground -

LAP DISSOLVE TO:

2

EXT. SAN FRANCISCO CHINATOWN - NIGHT TINT

LONG SHOT of Grant Avenue, deep in the heart of
Chinatown - a characteristic Oriental scene -
bazaars, chop suey restaurants, jade and curio
shops, Tong temples, etc. - the picturesque street
is crowded with native Chinese.

LAP DISSOLVE TO:

3

EXT. - SAN FRANCISCO EMBACADERO - NIGHT TINT

LONG SHOT of the Embarcadero (San Francisco's famous waterfront street) - docks and wharves and storage and fish warehouses clutter along the quaint cobbled-stoned thoroughfare - the street is almost deserted, traffic has subsided, the fog drifts in from the nearby Bay.

FADE OUT AND INTO:

4

EXT. - WATERFRONT - STREET - NIGHT

CLOSEUP of a girl's feet and ankles, clad in cheap, low-heeled shoes and worn out silk hose - a run is visible extending up one leg out of scene - the feet raise up on tiptoes and start cautiously down the sidewalk, quietly mysteriously silent -

LAP DISSOLVE TO:

5

EXT. WATERFRONT - STREET - NIGHT

MEDIUM SHOT of a young girl tip-toeing down the sidewalk - the street is deserted - a gaunt lamppost shines on the corner - the girl keeps close to the dark shadows, avoiding the light - she looks back from where she came, revealing frightened, tense features - her arms clutch a blanket-wrapped bundle - she hugs it to her breast, gently pulling down her coat collar as if to shelter it or hide its contents.

SUBTITLE:

ROSE LORE WAS BEGINNING TO BELIEVE HERSELF
A DAUGHTER OF GRIEF AND MISFORTUNE.

.....Edith Roberts

6

EXT. WATERFRONT STREET - NIGHT

CLOSEUP introduction of Rose - she pauses in the shadows and looks cautiously and up and down the street, anxious, nervous and frightened - she glances down at the bundle in her arms, then bites her lip grimly and continues on down the sidewalk at a swift, silent pace, the pace of a fugitive or wrong-doer.

7

EXT. WATERFRONT STREET CORNER - NIGHT

WIDER ANGLE at the street corner - a uniformed patrolman is resting against the wall on one side of the corner intersection - Rose is quietly coming up the other side and drawing swiftly nearer him - neither character is aware of the other - the patrolman yawns and relaxes his scrutiny of the deserted vicinity - Rose is almost to the corner, almost to him.

8

EXT. WATERFRONT STREET CORNER - NIGHT

CLOSE SHOT of the policeman - he turns toward the edge of the corner in the direction of Rose -

9

EXT. WATERFRONT STREET CORNER - NIGHT

SEMI CLOSESHOT of Rose - she suddenly hears or senses the nearness of the officer - with a muffled gasp she darts into the dark shadows of a doorway - her trembling arms clasp the blanket enclosed bundle as if to guard a treasure.

10

EXT. WATERFRONT STREET CORNER - NIGHT

MED. SHOT of the policeman as he comes around the corner and strolls leisurely past the doorway - Rose is faintly visible in the background shadows - the officer does not see her - swinging his "billy" he passes on down the sidewalk out of scene.

11

EXT. WATERFRONT STREET DOORWAY - NIGHT

CLOSEUP of Rose in the doorway - she peeks with fear-ridden eyes after the departing patrolman - then half satisfied, breathes a deep sigh of relief and again looks down grimly at her bundle, hugging it tenderly to her breast.

12

EXT. WATERFRONT STREET DOORWAY - NIGHT

LONG SHOT - the policeman is going down the street in background - Rose emerges from the doorway in foreground and darts quietly across street - she is quickly swallowed up in the shadows - the officer does not look back.

13

EXT. WHARF LANDING NEAR STREET - NIGHT

FULL SHOT of a wharf landing which stretches out into the waters of the Bay from the street - Rose enters scene from street at a rapid determined stride and hurriedly crosses foreground to the foot of the wharf - she pauses, looks back anxiously, then darts down underneath the landing - holding the bundle carefully in one arm, and using the other to balance her descent to the beach below the wharf - her actions are quick, eager and mysteriously cautious.

14

EXT. BEACH BENEATH WHARF - NIGHT

MED. CLOSEUP of Rose on the sand - she carefully lays down the bundle - blots the perspiration from her brow, and relaxes for a brief moment, panting with exhaustion and quivering anxiety - a grim thought registers on her features - she suddenly becomes alert and digging her hands into the sand, starts quickly forming a grave large enough to cover the bundle -

15

EXT. BEACH BENEATH WHARF - NIGHT

CLOSEUP of Rose - quickly finishing the shallow pit in the sand, she picks up the bundle and holds it in her arms - a tear glistens in her eye - she looks up at the dark sky reverently and mumbles a whispered childish prayer:

TITLE:

"PLEASE FORGIVE ME, I HAD TO DO IT -
WE COULDN'T GO ON AS WE WERE!"

BACK TO SCENE - Rose's voice breaks off in bitter sobbing - tears stream across her pale cheeks - she grimly lowers the bundle down out of scene - then an idea comes to her - she starts quickly unwrapping the bundle -

16

EXT. BEACH BENEATH WHARF - NIGHT

CLOSEUP of Rose's hands as they remove the blanket from the bundle, revealing a small tan satchel, locked securely, closed with a huge padlock - the satchel is a duplicate of the type carried by bank messengers in the transportation of funds from one branch to another -

LAF DISSOLVE TO:

17

INSERT

Of the guilt lettering stamped on the side of the satchel beneath the lock it reads:

INTER-COMMERCE TRUST BANK OF SAN FRANCISCO
Market Street Branch

Protected by the William Scott National Detective Agency.

18

EXT. BEACH BENEATH WHARF - NIGHT

CLOSE SHOT of Rose - at the sight of the satchel, fear comes back into her expression - she darts frightened glances on each side, then feels the padlock, trying to pry it open - to attempt forcing the lock is useless - quickly Rose rewraps the satchel in the blanket and smuggling it down in the shallow pit, scrapes sand and seaweed over it, covering it entirely.

18

EXT. BEACH BENEATH WHARF - NIGHT

MED. SHOT of Rose - she rises and stamps the sand into place over the grave with her feet - picks up a cluster of kelp and arranges it carefully over the covered cache - then with quick steps and alert eyes, she retraces her steps back up toward the street, her head buried in the upturned collar of her coat as though to conceal her pale, worried features - a wave washes into scene from the surf and sprays a painting of water over the hidden loot, then drains back, leaving the sand and seaweed wet and glistening -

FADE OUT

FADE IN

19

INT. TENEMENT HALLWAY - NIGHT

FULL SHOT of a dimly corridor in a tenement building, doors opening off one side, trunks, garbage cans or rubbish boxes in front of the door-----Rose comes into scene from head of stairs in background of hallway, and quietly and swiftly advances to the door in foreground, where she pauses and glances around frightened, then slowly starts to turn the door knob -

20

INT. TENEMENT HALLWAY - NIGHT

CLOSEUP of Rose as she silently starts to open the door - her eyes casually glance downward and she registers that she sees something puzzling:

INSERT

Of an envelope stuck under the door -
it is addressed to:

Miss Rose Lore,
1627 1/2 Bush St.,
San Francisco, Calif.

21

INT. TENEMENT HALLWAY - NIGHT

CLOSE SHOT of Rose as she stoops and picks up the envelope, befuddled and wonderingly - she looks about anxiously, then tears it open and starts to read:

INSERT

Of a typewritten letter:

BAY CITY FREE CLINIC
San Francisco, Calif.

August 26, 1924.

Miss Rose Lore,
1627 1/2 Bush St.,
City.

Dear Miss Lore:

We are extremely sorry that we are unable to accept your father as a patient in our clinic, due to overcrowded conditions. We advise that he be taken immediately to a Southern sanitarium as recovery is impossible in this climate.

Sincerely,

BOARD OF MEDICAL ADVISORS

CONTINUED

21 CONTINUED

BACK TO SCENE - Rose finishes reading the letter - with a grim smile, she crushes it in her hand - her expression seems to say that she has found the solution to the problem - she smiles to herself, glances cautiously back down the hallway, and enters through the doorway.

22

INT. TENEMENT FLAT - NIGHT

FULL SHOT of the tenement flat occupied by Rose and her father - the figure of the father is seen sleeping on a sagging couch in foreground at right - a battered bureau is discovered in foreground at left - door to hallway is in background - the room is illuminated by a single candle and crudely furnished - a pendulum clock hangs on the wall - Rose comes into scene from hallway, closes door on her back, looks it, and quickly advances toward the sleeping figure on the couch -

23

INT. TENEMENT FLAT - NIGHT

CLOSE SHOT of Rose - she comes into scene at couch - the figure of the father is suggested - Rose assumes a happy, carefree expression of joyousness, and exclaims:

TITLE:

"WAKE UP, DADDY - I'VE BORROWED THE
MONEY WE'LL LEAVE FOR THE SANITARIUM
TOMORROW!"

BACK TO SCENE - Rose is all smiles - she clasps her hands together, pretending to be overjoyed - she bends over the couch, closer to the sleeping figure.

24

INT. TENEMENT FLAT - NIGHT

CLOSEUP of Rose - her face suddenly goes pale, the smiles vanish, her lips begin to tremble - in a rash, fearful voice she tries to question the figure on the couch - no reply - Rose screams, her expression contorts in a spasm of grief and despair - tears surge up in her eyes - her hands quiver - she sinks down out of scene in a daze.

INSERT

Of the old fashioned pendulum clock that hangs on the back wall - the pendulum swings back and forth - then slowly stops -

FADE OUT

FADE IN

INSERT

Of a newspaper extra edition - front page -

EXTRA - SAN FRANCISCO TRIBUNE - EXTRA

BANK MESSENGER ROBBED

\$200,000.00 lost in daylight holdup
on crowded street. Organized band
suspected of crime. Police spread
state wide net! etc., etc., etc.

(pen and ink sketch of holdup,
showing gang swooping down on
bank messenger carrying satchel
of money)

LAP DISSOLVE TO:

25

INT. DAPPER'S BACKROOM - NIGHT

FULL SHOT of the backroom of Dapper's pool hall,
the rendezvous and headquarters for his gang of
henchmen - the room is fitted up as a living
quarter - doors lead off in several directions -
photos of prizefighters, Police Gazette cutouts,
etc. on walls - center table - desk - lounge - easy
chairs, etc. - a large window is in background
revealing a crowded pool hall-----two men
are standing in the center of the room, scared
stiff and trembling - the third is sourly reading
the newspaper extra aloud, bitterness stamped on
his blunt, dominating features -

26

INT. DAPPER'S BACKROOM - NIGHT

CLOSEUP introduction of Dapper Crawford - he is
wrathfully reading the paper:

SUBTITLE:

HATED AND FEARED, "DAPPER" CRAWFORD
STOOD ALONE AS THE MONARCH OF THE
TENDERLOIN.
.....William Russell

BACK TO SCENE - Dapper finishes reading the paper
with a maddened sneer - tearing it to shreds, he
crosses to the pool hall window, closes the blind,
and faces the two shivering henchmen (off)

27

INT. DAPPER'S BACKROOM

WIDER ANGLE including the frightened henchmen (one we establish here as the "Lop Ear" Murphy character and the other as "Milkweed" Donovan) - Dapper grasps Lop Ear by the lapels of his coat and draws him nearer - brutal rage dominates his expression - he shakes the gangster madly and exclaims:

TITLE: "IF YOU'RE HOLDING OUT ON ME - I - I'LL
BREAK YOUR NECK - SMASH YOU!"

BACK TO SCENE - Lop Ear stutters out his alibi - Milkweed, pale and quivering, edges away - Dapper gives full vent to his rage -

28

INT. DAPPER'S BACKROOM

CLOSEUP of Lop Ear with Dapper's huge hands gripping his neck - he manages to moan a trembling alibi:

TITLE: "THE COPS HAD US CORNERED - WE HAD TO
DITCH THE BATSHEL - SOMEBODY OUTSIDE
THE GANG MUST HAVE FOUND IT!"

BACK TO SCENE - Dapper's hands close about the pleading and sweating features of Lop Ear, and fling him out of scene -

29

INT. DAPPER'S BACKROOM

CLOSE SHOT of Milkweed, crouched back in a corner away from Dapper's fury - Dapper enters scene and stares at him with half-closed eyes - Milkweed stutters out his protest:

TITLE: "WE THOUGHT NOBODY SAW US HIDE IT - BUT
THEY MUST HAVE - IT WAS GONE WHEN WE
RETURNED!"

BACK TO SCENE - Dapper laughs bitterly at the frenzied alibi - with a well aimed blow, he sends Milkweed spinning across the room.

30

INT. DAPPER'S BACKROOM

MEDIUM FULL SHOT of Lop Bar is crawling toward the nearest door - Milkweed is collecting himself from the floor - Dapper towers between them, cursing, threatening, and giving vocal vent to his wrath - he smashes his fist down on the center table - Lop Bar darts out the door - Milkweed scrambles after him - Dapper flings a vase after them - it crashes against the door - he turns toward the closest chair, exhausted by his anger.

31

INT. DAPPER'S BACKROOM

CLOSE SHOT of Dapper as he sinks down in a chair beside the table - brooding, sulky and sore at the world - part of the torn newspaper is on the table at his elbow - he glances down at it sourly -

INSERT

Of a bit of the torn newspaper - all that is visible is the figure:

\$200,000.00

BACK TO SCENE - Dapper crushes the paper in his fist and leans back in the chair, bitter, wrathful and defeated - his hand reaches for a liquor bottle on the table, his face sinks down in the curve of his elbow, oaths gutter from his lips.

FADE OUT

32

FADE IN

EXT. BANK BUILDING - DAY

LONG SHOT of a typical stone bank building - very officious and characteristic - seemingly in the center of the metropolis - traffic and pedestrian congestion, suggesting city bustle and business zest.

LAP DISSOLVE TO:

INSERT

Of a name painted in gilt letters on the glass door of an office:

Inter-Commerce Trust Bank

HARRISON BREEN

Vice President and Branch Manager

Private

LAP DISSOLVE TO:

33

INT. BANK OFFICE

FULL SHOT of the interior of Breen's bank office - a secretary is taking notes - a stern pompous character is dictating - two obvious detectives are listening to his words - he speaks in a grim, forceful voice, emphasizing with gestures -

SUBTITLE:

HARRISON BREEN - REPRESENTING THE
BANK IN ITS EFFORT TO RECOVER THE
STOLEN FUNDS.

.....Wilfred North

34

INT. BANK OFFICE

CLOSEUP introduction of Breen - in a firm, determined voice he addresses the detectives (off):

TITLE:

"OUR LOSS IS COVERED BY BOND, BUT
THIS BANK IS FOR JUSTICE - THE
THIEVES MUST BE PUNISHED!"

BACK TO SCENE - Breen completes the title and emphasizes his decree with a firm, deliberate gesture.

35

INT. BANK OFFICE

CLOSE SHOT of the two detectives (they do not smoke fat cigars and do not keep their hats on) Sergeant Wilson, the more forceful of the pair replies to Breen's statement:

TITLE:

"THE HOLD-UP IS THE WORK OF AN ORGANIZED BAND - YOU CAN RELY ON EVERY FACILITY OF THE POLICE FORCE!"

BACK TO SCENE - The sergeant completes title - his co-officer clearly agrees with his determined statement.

36

INT. BANK FOYER

LONG SHOT of the interior of a modern bank foyer (not to be constructed - actual bank location) Rose is crossing the crowded lobby, a bundle wrapped in newspapers, clutched under her arm - she approaches a uniformed call boy - addresses him -

37

INT. BANK FOYER

CLOSE SHOT of Rose and the call boy - she asks a question - he looks her over rather skeptically, scratches his head, tells her to wait, and exits - Rose, half frightened, tear-stained eyes, forlorn and pathetic, waits - her eyes hover about the great foyer - they look down at the bundle - she shivers involuntarily -

38

INT. BANK OFFICE

MED. FULL SHOT of the two detectives, the secretary and Breen - the call boy enters from foyer and crosses to Breen, - seated at his desk in foreground.

TITLE:

"A LADY WANTS TO SEE YOU - SOMETHING IMPORTANT ABOUT THE ROBBERY."

BACK TO SCENE - This gives Breen a start of surprise - he looks up at the detectives and registers his serious consideration of the information the call boy has brought - then asks that the lady be shown in - the call boy exits - Breen says something to the detectives and nods knowingly.

39

INT. BANK FOYER

MED. SHOT of Rose waiting nervously for the return of the call boy - her fingers grip the bundle nervously and anxiously - the call boy enters and asks her to follow him - frightened, and pale, Rose turns after him toward the office door in background.

40

INT. BANK OFFICE

SEMI CLOSE SHOT of Breen and the detectives - they rise facing the door to foyer in background, and exchange glances - the door opens -

41

INT. BANK OFFICE

CLOSEUP of Rose as she pauses in the open doorway - the call boy suggested at her side - she looks at the waiting group (off) with wide, impressed eyes - then slowly advances, with bundle clutched tightly under her arm -

42

INT. BANK OFFICE

FULL SHOT of Breen, Rose and the detectives - Breen dismisses the call boy and his secretary - they exit - he offers Rose a chair - she smiles her thanks and sits down - Breen sits across the desk facing her - the detectives remain standing, giving Rose a sharp professional scrutiny -

43

INT. BANK OFFICE

CLOSE SHOT of Rose and Breen - Breen questions her, puzzled, frowning - Rose thoughtfully forms her opening statement - she declares:

TITLE:

"BEFORE I TELL ALL I KNOW OF THE ROBBERY - I WANT YOU TO HEAR MY STORY - THEN JUDGE."

BACK TO SCENE - Rose's expression verifies the grimness of her confession - Breen curtly tells her to continue -

44

INT. BANK OFFICE

CLOSEUP of Rose as she declares:

TITLE:

"FATHER AND I CAME WEST TO FIND MY
BROTHER WHO DISAPPEARED WHEN I WAS
A CHILD - WE'VE HUNTED HIM FOR TWELVE
YEARS ----"

BACK TO SCENE - Rose's eyes grow dim - she bites her
underlip to suppress tears and looks at Breen (off)
with downcast features, Rose bolsters her courage and
continues:

TITLE:

"FATHER'S HEALTH FAILED - OUR MONEY
GAVE OUT - LAST NIGHT I WAS DESPERATE----

BACK TO SCENE - Rose, tears in her eyes, tells her
bitter tale of grief and disappointment - as she talks -

LAP DISSOLVE TO:

45

EXT. ALLEY - NIGHT

LONG SHOT of a semi-lit deserted alleyway - a high
brick wall separates it from the back of a tenement
building - Rose, a forlorn and pathetic figure, is
slowly coming up the alley alongside the wall - depression
and the futility of life is clearly stamped in her frail
features - she suddenly pauses in foreground and listens
with a startled expression, her eyes staring toward the
brick wall -

46

EXT. ALLEY - NIGHT

CLOSEUP of an automatic revolver in a police uniformed
hand - the finger pulls the trigger - the revolver fires -

47

EXT. REAR OF TENEMENT - NIGHT

FULL SHOT of two characters fleeing madly across the
rear tenement yard - the brick wall is in background -
they dodge under criss-crossing rows of clotheslines
and race toward the dark, sheltering wall.

48

EXT. REAR OF TENEMENT - NIGHT

CLOSE SHOT of a uniformed policeman with a smoking automatic in his hand - he hesitates - looks around befuddled - then races out of scene toward the brick wall - another officer appears, and dashes through scene after him, his police whistle gripped in his teeth -

49

EXT. ALLEY - NIGHT

CLOSEUP of Rose, scared and amazed, standing beside the brick wall, not knowing whether to flee or seek shelter - she pauses, listening intently -

50

EXT. REAR OF TENEMENT - NIGHT

SEMI CLOSE SHOT of the two fleeing characters huddled against the wall behind a clothesline of garments - one is discovered as Lop Ear, the other as Milkweed - Lop Ear carries the tan bank messenger's satchel - they exchange muffled words - Milkweed points up at the top of the wall - they both look off tensely, getting over they are cornered - Lop Ear flings the satchel over the wall - they separate and dash out of scene in opposite directions.

51

EXT. ALLEY - NIGHT

MED. SHOT of Rose - the satchel comes over the wall down into scene at her feet - she looks at it, puzzled, startled and stoops to pick it up, not yet aware of its contents -

52

EXT. REAR OF TENEMENT - NIGHT

LONG SHOT of the two officer racing in opposite directions firing their revolvers and blowing whistles for aid - Lop Ear is seen fleeing up the tenement back stairs in extreme background of scene - Milkweed is dashing under the clothesline away from the wall - the officers are hot on their heels -

53

EXT. ALLEY - NIGHT

CLOSE SHOT of Rose as she examines the satchel and reads the gilt lettering on it - her face lights up she glances slyly up at the top of the wall, then to right and left, tucks the satchel under her coat and starts to beat a fast retreat - a rubbish barrel is in scene - Rose pauses, looks down, and draws a torn, discarded blanket from it - she quickly wraps the satchel in it and starts casually down the alley - trying to conceal her fright.

54

EXT. ALLEY CORNER - NIGHT

MED. SHOT - one of the officers dashes into scene around the corner and stares up the alley with searching eyes - Rose innocently enters scene, the bundle held in her arms like a baby - the officer quickly questions her - Rose rocks the bundle in her arms tenderly - shakes her head in reply to his question and shrugs her shoulders, "She has seen no one" - the officer dismisses her and goes out of scene up the alley, gun drawn - Rose breathes a sigh of relief and quickly disappears in the dark shadows.

LAP DISSOLVE TO:

55

INT. BANK OFFICE - DAY

CLOSEUP of Rose as she finishes her story - sincerity and truthfulness written into her pleading features - she pauses, then resumes with a sob:

TITLE: "FATHER PASSED AWAY - I HAD STOLEN
IN VAIN - AND NOW I'M HERE TO RETURN
THE MONEY."

BACK TO SCENE - Rose reaches for the bundle on her lap -

56

INT. BANK OFFICE

MED. SHOT of Breen, Rose, and the detectives - Breen and the officers are utterly dumbfounded by Rose's startling story - they stare at the bundle with unbelieving eyes, then exchange incredible glances - Rose tears the newspapers from the satchel - Breen is the first to recover his equilibrium and pause - he rises and takes Rose tenderly in his arms with a kind, fathering gesture.

57

INT. BANK OFFICE

MED. CLOSEUP of Rose and Breen - he dries her tears with his pocket handkerchief and declares:

TITLE:

"DON'T CRY, CHILD, YOU'VE RETURNED
THE MONEY AND I'LL PERSONALLY SEE
THAT YOU'RE REWARDED."

BACK TO SCENE - Breen is all sympathy for the broken-hearted girl - he gently comforts her - then turns to his desk as she begins to come out of the spell of grief her story unfolded.

58

INT. BANK OFFICE

WIDER ANGLE of the group - the detectives each in turn congratulate Rose on her honesty - Breen opens a drawer in his desk and produces a ring of keys - fitting one in the lock of the satchel, he opens it. Rose and the detectives crowd about him as he removes several large gold bags and a score of thick currency envelopes from the satchel - Breen picks up a letter opener and starts to pry the wire top of one of the bags open - the officers reassure Rose that she will in no way be mentioned with the crime.

59

INT. BANK OFFICE

CLOSEUP of Breen's hands as they open the gold bag and empty the contents on the surface of the desk - a handful of valueless metal washers spray across the scene, the common sort used and sold in hardware stores.

60

INT. BANK OFFICE

CLOSE SHOT of Rose and Breen with the detectives behind them - they all give gasps of amazement as Breen fingers the worthless washers, then quickly tears open the currency envelopes, revealing valueless paper clippings - Rose all but swoons - the detectives stare at her sharply and step nearer - Breen mutters an oath.

61

INT. BANK OFFICE

CLOSEUP of Rose - her eyes blink incredulously as she stares down at the clippings and washers - the hands of the detectives enter scene and roughly clamp down on her shoulders - she tries to stutter out a word of protest - her voice dies in her throat -

62

INT. BANK OFFICE

CLOSEUP of Breen - he bitterly shakes his finger under Rose's nose (off) and declares in a gruff angered voice to the detectives:

TITLE:

"I KNEW SHE LIED - SHE'S TRYING TO
REFUDDLE US WITH SYMPATHY AND PRETENSE -
ARREST HER!"

BACK TO SCENE - Breen is positive of Rose's guilt - he gestures for the officers to remove her -

63

INT. BANK OFFICE

WIDER ANGLE of the group as the officers roughly obey Breen's order and propel the pleading, sobbing Rose toward the foyer door - Breen gruffly turns a deaf ear to her tearful protests - the officers drag Rose along.

FADE OUT

SUBTITLE:

DAPPER CAREFULLY WATCHED THE PROGRESS
OF ROSE'S TRIAL - THE LOSS OF THE LOOT
WAS A SORE SPOT ON HIS VANITY.

FADE IN

64

INT. POOL HALL - NIGHT

LONG SHOT of Dapper's crowded pool hall - eight tables, slot machines - soft drink bar - door and window to his backroom in rear of scene - card game in foreground - smoky atmosphere of tenderloin-----Dapper is discovered leaning against bar - Lop Ear and Milkweed are at his side - he has a handful of newspapers which he has apparently just purchased and glances at them briefly, one by one.

65

INT. POOL HALL - NIGHT

CLOSE SHOT of Dapper as he scans the papers - his eyes concentrate on a certain article of interest:

INSERT

Of a newspaper article:

GIRL CONVICTED OF VAGRANCY AND IMPLICATION
IN ROBBERY OF BANK MESSENGER.

Rose Lore, 19 and pretty, will receive sentence tomorrow. Circumstantial evidence will save her long term. Detectives and Bank Officials are certain she knows whereabouts of stolen funds, although she professes innocence.

BACK TO SCENE - Dapper throws the paper aside and mutters a brooding curse - he nudges Lop Ear, who is suggested in scene at his side, and commands him to follow - Lop Ear, followed by Milkweed, trail through scene after Dapper as he heads toward the backroom.

66

INT. POOL HALL - NIGHT

MED. SHOT of a group at a pool table - two characters are making a cash bet on a difficult shot - a bystander holds the coin - concentrate action on Chuck, one of the characters concerned in the bet.

SUBTITLE:

CHARLEY WHITE CONSIDERED HIMSELF A
GENTLEMAN CROOK - THE POOL HALL GANG
KNEW HIM AS "CHUCK."

.....Tom Moore

67

INT. POOL HALL - NIGHT

CLOSEUP introduction of Chuck as he hands a five spot to the bystander, cinching the bet. He reaches for the chalk to blunt his cue -

68

INT. POOL HALL - NIGHT

WIDER ANGLE of the group about the table - the other character in the betting deal, aims and succeeds in making the extremely difficult shot - the balls dart into the chosen pockets - Chuck smiles to himself, confident of his ability - he stacks up the balls.

69

INT. POOL HALL - NIGHT

CLOSE SHOT of Chuck as he takes careful aim - Dapper enters scene behind him - looks at him frowning and nudges him roughly with his knee. Chuck turns around, not pleased by the interruption - Dapper, scowling, indicates that he wants to see him and gestures toward the back room - Chuck looks longingly at the stakes in the bystander's hand and pantomimes that he'll come in a moment -

70

INT. POOL HALL - NIGHT

MED. CLOSEUP of Chuck and Dapper - as Chuck goes to reface the table, a mean sneer crosses Dapper's face and this Chuck sees - he gulps uneasily, wilting under the domination of Dapper, and drops his cue - with a careless shrug, he follows Dapper toward the backroom - the other contestant in the bet enters scene and grabs the stakes from the bystander's hand - he looks after Chuck's unwilling retreat with a wide, amused grin.

71

INT. DAPPER'S BACKROOM - NIGHT

FULL SHOT of the backroom - pool hall visible through window in background - Dapper leads Chuck past the window - they are trailed by Lop Ear and Milkweed - the door to pool hall presently opens and Dapper leads the quartette into the room - they take chairs at the center table - Chuck is sulky and peeved.

72

INT. DAPPER'S BACKROOM - NIGHT

MED. SHOT of the characters around the table - Dapper looks them over with a tolerant shrug - Chuck fidgets uneasily - Lop Ear and Milkweed note his action and exchange winks - Dapper breaks the silence - with bitter determined features, he declares:

TITLE: "I'M NOT GONNA BE CHEATED OUT OF THAT BARK COIN - THE GIRL'S GOT IT HID AND I'M GOING TO FIND OUT WHERE."

BACK TO SCENE - Dapper is ruthlessly sincere - Chuck yawns, plainly wishing he was elsewhere - Lop Ear and Milkweed are more interested

73

INT. DAPPER'S BACKROOM - NIGHT

CLOSEUP of Dapper as he gives vent to a plan he has in mind - he explains:

TITLE: "I WANT YOU BOYS TO DIG UP ALL THE DOPE ON HER YOU CAN - TRACE HER PAST - GET ME?"

BACK TO SCENE - Dapper waits frowning for the replies of his henchmen.

74

INT. DAPPER'S BACKROOM - NIGHT

WIDER ANGLE of the group - Dapper motions for them to listen closely - their four heads draw together as he whispers the details of his scheme - Lop Ear and Milkweed listen intently - Chuck is sulky yet obediently assuming an alert poise of pretended interest - Dapper feverishly explains -

FADE UT

FADE IN

INSERT

Of an official police blotter lettered to read:

REFORMATORY REGISTER

City of San Francisco

<u>NAME</u>	<u>AGE</u>	<u>NATIONALITY</u>	<u>CHARGE</u>
-------------	------------	--------------------	---------------

-----a uniformed hand enters and writes name and notations on the top line of the blotter:

Rose -ore -19 yrs- white- vagrancy and implication in robbery.

LAP DISSOLVE TO:

75

INT. JAIL CELL - DAY

CLOSE SHOT in the interior of a jail cell - shadow of bars and cell door are thrown across the stone wall - silhouetted shadow of uniformed jailer and shadow of a young girl enter scene - jailer's shadow is seen to unlock cell door - shadow of girl is propelled into cell - shadow of jailer is seen to lock door and vanish - shadow of girl sinks slowly down out of scene -

76

INT. JAIL CELL

CL-NEUP of a tin cup of cold coffee and a tin plate of beans and a chunk of rye bread, huddled on an iron jail bunk - a girlish hand enters scene and repulsively shoves the cold food away, quickly brushing the crumbs of bread from her fingers with obvious loathing -

FADE OUT

77

FADER IN

INT. BANK OFFICE - DAY

MED. FULL SHOT of Breen's bank office - the two detectives, several members of the Board of Directors, a representative from the Bonding House, and Breen are present - Sergeant Wilson, detective in charge of the case, is addressing the seated gathering -

78

INT. BANK OFFICE

CLOSEUP of Sergeant Wilson of the Detective Force as he addresses the group - he declares:

TITLE:

"ALTHOUGH SHE DESERVES A LONG TERM, I HAVE ARRANGED FOR HER TO BE RELEASED IN NINETY DAYS ON PROBATION."

BACK TO SCENE - The detective completes title and pauses for the effect on the gathering.

79

INT. BANK OFFICE

MED. SHOT of the group listening to Sergeant Wilson (off) - Breen is conspicuous in foreground - the detective's statement plainly puzzled the group - Breen slightly frowns.

80

INT. BANK OFFICE

CLOSE SHOT of the detective with his co-officer suggested at his elbow as he resumes his address - he explains the reason for his action in reducing Rose's sentence, says:

TITLE:

"THE SOONER SHE IS RELEASED, THE SOONER WE WILL BE ABLE TO SHADOW HER TO THE HIDING PLACE OF THE LOOT."

BACK TO SCENE - The detective is definite and firmly convinced in his deductions of the crime and its byplay.

81

INT. BANK OFFICE

CLOSEUP of Breen as he rises and asks in his usual gruff manner:

TITLE: "IF YOU CATCH HER RED HANDED WHEN SHE GETS OUT, AND RECOVER THE FUNDS, WILL SHE BE RE-ARRESTED?"

BACK TO SCENE - Breen is apparently determined to see that justice is done, and that the criminal receives her just dues.

82

INT. BANK OFFICE

SEMI-CLOSE SHOT of Sergeant Wilson and the nearest of the gathering and he replies to Breen's question - he declares:

TITLE: "THAT IS EXACTLY OUR PLAN - ONCE WE CATCH HER WITH THE GOODS, SHE WILL RECEIVE A PRISON SENTENCE."

BACK TO SCENE - The detective completes title - the nearest of the gathering show their satisfied approval of the scheme.

FADE OUT

SUBTITLE:

DAPPER'S HENCHMEN PROVED TO BE MORE
THAN EFFICIENT IN UNCOVERING RECORDS
OF ROSE'S PAST.

FADE IN

83

INT. DAPPER'S BACKROOM - NIGHT

MED. FULL SHOT of Dapper and his cronies - the blind over the pool room window is closed - Chuck is curled up in a chair, smoking a cigarette, very uninterested in the proceedings. Lop Ear is proudly displaying a battered trunk - Milkweed is showing a satchel. Dapper examines both articles with a pleased grin - condescendingly wipes away his customary ego, and gestures his congratulations to the henchmen.

84

INT. DAPPER'S BACKROOM - NIGHT

MED. CLOSEUP of Lop Ear and Milkweed as the former indicates the trunk and satchel and explains to Dapper (off):

TITLE:

"WE SAW THE LANDLADY - SAID WE WERE
ROSE'S RELATIVES - PAID THE OVERDUE
RENT AND MOVED OUT WITH THESE."

BACK TO SCENE - The two henchmen are obviously proud of the success of their achievement and beam elated smiles.

85

INT. DAPPER'S BACKROOM - NIGHT

CLOSE SHOT of Dapper - again he shows gratification for the work of his henchmen - he opens the satchel and dumps out the assortment of contents on the table, nicknacks of clothing, a package of letters, an old fashioned photograph, a faded diary and a varied conglomeration of odds and ends and feminine household articles. The two henchmen bend down into scene to assist Dapper as he rummages through the scattered contents of the emptied satchel.

86

INT. DAPPER'S BACKROOM - NIGHT

CLOSEUP of Chuck curled up daintily in the easy chair, a cigarette dangles from his lips - he is dozing, half asleep -

87

INT. DAPPER'S BACKROOM - NIGHT

MED. CLOSEUP of Dapper with his henchmen suggested in scene as he examines the assembled data - he picks up the photo and looks at it curiously -

88

INT. DAPPER'S BACKROOM - NIGHT

CLOSEUP of an ancient photograph in Dapper's hands, it is the picture of a young, dark-haired youth possibly 19 years old - rather nice looking - the photo is inscribed in faded ink:

TO ROSE - from your loving brother Ralph - 1908

89

INT. DAPPER'S BACKROOM - NIGHT

CLOSEUP Dapper - he takes his eyes from the photo and remarks:

TITLE:

"THIS MUST BE THE LONG LOST BROTHER
SHE TOLD ABOUT IN HER ALIBI DURING
THE TRIAL."

BACK TO SCENE - Dapper casually tosses the photo aside and picks up the packet of letters -

90

INT. DAPPER'S BACKROOM - NIGHT

WIDER ANGLE of the trio with Chuck asleep in the chair in the background - Lop Ear and Milkweed in turn examine the photo and agree with Dapper's deductions concerning it - Dapper reads a notation attached to the wad of letters and registers that he is puzzled:

INSERT

OF A HANDWRITTEN NOTE ATTACHED TO THE
top of the packet of letters:

"Dear Daughter Rose:
These are the last letters received
from your brother - always keep them -
some day he will return for our forgive-
ness.

Daddy.

INT. DAPPER'S BACKROOM - NIGHT

CLOSE SHOT of Dapper as he opens the first of the letters and starts to read - his curiosity swells as he scans the lines, a frown creases his brows:

INSERT

OF A FADED LETTER scribbled in a boyish hand:

Dear Father,

Until I can make a man of myself and right the wrong I have done, you shall never hear from me. I regret the shame and scandal I have caused, and someday hope to face you again and prove that I deserve forgiveness - until then, goodbye.

Your son,
Ralph

BACK TO SCENE - Dapper finishes reading and thoughtfully studies the letter, attempting to read between the lines and sense the inner meaning - an idea suddenly registers on his features - his mouth opens wide, he gasps in understanding, plainly impressed by the cleverness of his sudden and brilliant thought.

INT. DAPPER'S BACKROOM - NIGHT

MED. SHOT of the trio with Chuck asleep in background - Dapper picks up the photo again - looks first at it, then at the letter and smiles craftily to himself. - the henchmen watch him bewildered - Dapper holds up the photo alongside Lop Ear and compares him with it - shakes his head, then compares it with Milkweed and again registers lacking of a resemblance. - he thinks silently for a moment, then brushing the henchmen out of his way, exits out of scene -

INT. DAPPER'S BACKROOM - NIGHT

CLOSE SHOT of a corner of the room, a mirror is hanging on the wall - Dapper enters scene and poses before it, comparing his own features with those of the youth and the ancient photo - his face falls - there is no resemblance, he frowns discouragedly, then looks at Chuck (off) with renewed hope and exits toward him.

INT. DAPPER'S BACKROOM - NIGHT

CLOSE SHOT of Chuck as Dapper comes into scene and roughly awakens him, the latter shows the photo to Chuck and gruffly declares:

TITLE: "TAKE A GOOD LOOK - FROM NOW ON YOU'RE GOING TO BE HIM - A LONG LOST BROTHER!"

BACK TO SCENE - Dapper is determined in his decision - Chuck shakes his head and hands back the photo, replying:

TITLE: "I HAVE A HARD ENOUGH TIME TRYING TO BE MYSELF, LET ALONE BEING SOMEBODY ELSE."

BACK TO SCENE - Dapper's fury comes to the surface at Chuck's refusal - he towers over the gangster, his jaw set, his fists clenched - Chuck stutters a weak alibi - Dapper eyes him in dominating silence - Chuck shrugs, signifies that he is willing to do anything to preserve harmony - he grins and takes back the photo, studying it half-interested -

FADE OUT

FADE IN

95

INT. JAIL CELL - DAY

CLOSEUP of the tin pan of food and the tin cup - the beans have been devoured - the coffee cup is almost dry, and only crumbs remain from the rye bread - a girlish hand piles the empty containers together -

LATE DISSOLVE TO:

96

INT. JAIL CELL

CLOSEUP SHOT Rose, seated on the cell bunk as she sets the pile of empty tinware aside, she is garbed in the usual grey reformatory garments, her eyes register the grief she has endured - for a moment she remains in silent, depressed meditation then she arouses herself and gazes about the drab stone walls, a picture of pathos.

97

INT. JAIL CORRIDOR

MED. LONG SHOT of the corridor with Rose's cell in foreground - a uniformed matron is coming down the iron barred passageway - she carries a stack of mail and hands the envelopes through the bars of various cells. Lean feminine hands reach out for the letters.

98

INT. JAIL CELL

CLOSE SHOT of a hard boiled prisoner in the cell adjoining Rose's - she waits scowling for a letter and calls noisily to the matron - the matron passes her up without a tumble - the prisoners give her a royal gaze.

99

INT. JAIL CELL

MED. SHOT of the matron with Rose in background, answering the summons - Rose arises and faces the matron, puzzled - an envelope is handed to her through the bars - she takes it - befuddled and starts to hand it back, positive the matron is mistaken - then Rose checks herself, and examines it, registering surprise - the matron passes on out of scene - Rose stares at the wholly unexpected letter.

100

INT. JAIL

CLOSE SHOT of Rose as she opens the envelope plainly baffled and starts to read contents:

INSERT

OF A HANDWRITTEN LETTER ON ELABORATE STATIONARY:

San Francisco, Calif.,
Jan. 1, 1924.

Dear Sister Rose:

At last I return to you, only yesterday I learned of father's death and of your horrible plight. It grieves me to think that my own sister should suffer, for I know you are innocent. I will wait for your release, and together we will try to mend the threads of our life which were broken when you were a mere child.

Your devoted brother,

Ralph

P.S. I will write each week. The enclosed photo is me - have I changed much in fifteen years?

R.

101

INT. JAIL

MED. CLOSEUP of Rose as the thundering realization that her brother has at last returned dawns in her mind - her head spins in a dazed whirl - she blinks her eyes, unable to believe them, then she fumbles the envelope with quivering fingers for the enclosed photo -

102

INT. JAIL CELL

CLOSEUP of Rose's hand holding the envelope, photo of Chuck is removed from it - he is dressed in a dark, conservative suit, and looks very manly and almost handsome - Rose's hands clutch the photo to her breast, lovingly - happily.

103

INT. JAIL CELL

CLOSE SHOT of Rose as she gives full vent to her joy and elation, she rereads the letter with thrilled, devoted eyes, kisses the photo and seems to forget there ever was a jail or misfortune - she sinks down on the bunk, tears of sheer happiness surge up in her eyes, she wants to laugh and cry simultaneously.

104

INT. JAIL CELL

MED. CLOSEUP of the hard boiled prisoner - she has her ear to the wall separating Rose's cell from her own - she listens frowningly - then pounds on the wall and yells:

TITLE: "IF IT'S FROM A HIM LET ME READ IT.
SISTER - IF IT'S FROM A SHE KEEP IT!"

BACK TO SCENE - the hard boiled prisoner continues to pound on the wall and berate boisterously.

FADE OUT

SUBTITLE

AS HIS PLAN DEVELOPED, DAPPER TRANSFERRED
HIS ACTIVITIES TO A "HIDE-AWAY" IN THE
APARTMENT HOUSE DISTRICT OF THE BAY CITY.

FADE IN

105

FADE IN - EXT. SAN FRANCISCO APARTMENT HOUSE DISTRICT - DAY

LONG SHOT with a fashionable apartment house in foreground - the elite quarter of San Francisco - bay and hill view of city in background - it is a five story stone structure circled by palms and typical California flowers - an atmosphere of dignity and swagger class permeates the premises, although it is not overdone as far as lavish effects are concerned -

LAP DISSOLVE TO:

106

INTP. APARTMENT SUITE

FULL SHOT of a suite of apartments, nicely furnished and appointed with suppressed splendor and blending design - draped archway - wrought iron candlesticks and hammered brass fixtures - three rooms, reception, chamber, dining room and sleeping quarters - not too expensive, just nice-----Dapper lounges in the reception room, a cocktail at his side - he is garbed in a conservative, well tailored suit and immaculately groomed - a new female character is discovered at a writing desk - Dapper is apparently dictating to her.

107

INT. APARTMENT - RECEPTION ROOM

CLOSE SHOT of Dapper in his new garb - he drains the cocktail - wipes his mouth with a silk handkerchief and speaks to the female character (off):

TITLE:

"END THIS LETTER BY SAYING YOU WILL
MEET HER AT THE REFORMATORY - FORGE
THE BROTHER'S SIGNATURE AND MAIL IT."

Dapper smiles confidentially to himself proud of his cleverness and ego.

108

INT. APT. RECEPTION ROOM

CLOSE SHOT of the female character - she is a shrewd, crafty appearing woman - a trace of professional coarseness hovers about her blunt features - she nods to Dapper (off) and continues writing.

109

INT. APT. RECEPTION ROOM

MED. SHOT at door leading to apartment hallway - the door opens revealing Chuck who poses smilingly in the doorway - he too is immaculately dressed, wing collar, neat cravat, grey worsted suit, felt hat to match, and carries a swagger walking stick - he turns around proudly displaying his recently purchased garments.

110

INT. APT. RECEPTION ROOM

CLOSEUP of Dapper as he gives Chuck (off) a careful once-over and beams his satisfaction.

111

INT. APT. RECEPTION ROOM

FULL SHOT of Dapper and Chuck - Chuck enters and sits down opposite Dapper - the woman at the writing desk has finished addressing and stamping the letter - she rises and shows it to Dapper - he approves of it - she bids them both goodbye and exits via hallway door to mail the forged missive.

112

INT. APARTMENT RECEPTION ROOM

CLOSEUP of Chuck and Dapper smiles to himself and answers:

TITLE: "ONCE WE GET HER OUT OF THE CITY AND AWAY FROM THE COPS, WE'RE ON EASY STREET."

Dapper shrugs carelessly, a simple matter - he continues:

TITLE: "IF HER OWN BROTHER CAN'T WORK THE HIDING PLACE OF THE COIN OUT OF HER - NOBODY CAN."

Dapper grins with elated satisfaction, positive of success - Chuck wonders, a trifle worried.

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113

INT. APT. RECEPTION ROOM

CLOSE SHOT Chuck and Dapper - Chuck seems dubious, he asks:

TITLE: "ARE YOU ABSOLUTELY SURE THE BROTHER IS DEAD AND THAT SHE DOESN'T KNOW HE IS?"

Dapper answers confidently:

TITLE: "ONE OF MY FRIENDS ON THE INSIDE LOOKED IT UP - I SAW A COPY OF HIS DEATH CERTIFICATE."

This satisfies Chuck - he pours out a round of drinks.

FADE OUT

FADE IN

114

INT. JAIL CELL - DAY

CLOSEUP of a small calendar held in a girl's hands - the days of the week have been crossed off with pencil marks. a pencil enters scene and crosses off the last date of the month with an X.

LAP DISSOLVE TO:

115

INT. JAIL CELL AND CORRIDOR

MED. SHOT of Rose - the uniformed jailer with a ring of keys and the Matron - Rose is dressed in her street clothes - the suit she wore when arrested - the jailer opens the cell door - Rose steps out in the corridor and hands her discarded grey dress to the Matron.

116

INT. JAIL CORRIDOR

CLOSE SHOT of the Matron and Rose with the jailer in background - the Matron and Rose exchange kind words and shake hands friendly - the jailer leads the way down the corridor and they follow - the surging desire for freedom is stamped in every inch of Rose - she can barely wait for the great moment.

117

EXT. REFORMATORY BUILDING

FULL SHOT of a huge stone reformatory structure with a high wall surrounding it - prisonlike gates opening on to the street - a taxi drives up to the sidewalk in front of the gate and stops at the curb.

118

EXT. TAXI AT REFORMATORY

CLOSE SHOT of Chuck in the taxi - dressed in his best - he looks out of the cab window - glances at a wrist watch impatiently and lights a cigarette.

119

EXT. CORNER NEAR REFORMATORY

MED. SHOT of the two detectives, Sergeant Wilson and his co-officer, they are leisurely leaning against a corner not far from the reformatory - a dark touring car with chauffeur is seen pausing at the curb in b.g.

120

EXT. REFORMATORY GATES

MED. FULL SHOT of the reformatory gates swing open under the pressure of the jailer and reveal Rose - she stands in the archway, her eyes longing for a glimpse of her "brother" - the jailer closes the gates on her back.

121

EXT. TAXI AT REFORMATORY

CLOSE SHOT Chuck as he spots Rose (off) - quickly flinging away his cigarette, he assumes a wide smile and climbs out of cab -

122

EXT. REFORMATORY GATES

CLOSEUP of Rose as she sees Chuck coming towards her and recognizes him - her features are bathed in happy smiles - a thrill of elation sweeps over her - she advances towards him -

123

EXT. CORNER NEAR REFORMATORY

CLOSE SHOT of the detectives - they recognize Rose - then exchange baffled glances as they watch the strange encounter (off) plainly stunned by this unexpected twist.

124

EXT. REFORMATORY GATES

MED. SHOT of Rose and Chuck as they eagerly come together - Chuck plays his role of brother to perfection, he takes Rose tenderly in his arms and showers her with caresses - Rose returns his display of affection with similar affection and enthusiasm.

125

EXT. TAXI AT REFORMATORY

WIDER ANGLE of Chuck as he escorts Rose into the waiting cab in f.g. - he joins her in the tonneau and gives an order to the chauffeur - who nods and starts his motor.

126

EXT. CORNER NEAR REFORMATORY

ED. LONG SHOT of the detectives as they turn, from the corner, climb in the waiting auto in f.g. and gesture for the chauffeur to follow the cab - the auto speedily draws away from the curb.

127

INT. TAXI IN ACTION

CLOSE SHOT of Chuck and Rose in the cab - they are holding hands - Chuck is smiling and talking earnestly, quite at home - his brother role - Rose tells him bits of her sad story as Chuck pats her hands and dries her tears as a real brother should. Out of the corner of his eyes he takes in her ample beauty.

128

EXT. STREET - TAXI AND AUTO

LONG SHOT of the detectives' auto as it trails through the traffic after the cab -

FADE OUT

129

FADE IN
INT. APT. RECEPTION ROOM

MED. SHOT of Dapper and the woman who did the forging of the brother letters - peering out the apartment window down at the street below - both seen on edge.

130

EXT. STREET AT APARTMENT

LONG SHOT of the taxi as it comes to a halt at the curb in front of the apartment house in f.g. - the detective's auto stalls in the traffic not far away and hesitates, waiting for developments.

131

INT. APARTMENT RECEPTION ROOM

MED. FULL SHOT of Dapper and the woman - Dapper quickly turns from the window and spats out an order - the woman nods and rapidly exits through the draped archway to the bed room, carefully closing the draperies on her back - Dapper sits down and pretends to be casually reading a novel.

132

EXT. TAXI AT APT. HOUSE

CLOSE SHOT of Chuck as he brotherly escorts Rose out of the cab and tells the chauffeur to wait - he glances around casually - then leads the happy Rose out of scene towards the apartment house entrance.

133

EXT. AUTO NEAR APT. HOUSE

MED. CLOSE of the the two detectives in the tonneau of their car as they watch Chuck escort Rose to the apartment with obviously befuddled expression - this new angle in the case has plainly upset their plans.

134

EXT. APT. HOUSE ENTRANCE

MED. SHOT of Chuck as he opens the door to apartment foyer and allows Rose to enter ahead of him - once she is inside he deliberately looks in the direction of the detectives, registers that he recognizes them and grins broadly - then follows her thru the door.

135

EXT. AUTO NEAR APT. HOUSE

MED. SHOT of the detectives as they climb out of their auto, exchange nods and separate - one strolls toward the apartment, entrance - Serg. Wilson casually crosses the street.

136

INT. APT. BEDROOM

CLOSE SHOT of the woman forger in bedchamber as she darts into clothes closet and hides, closing the door quietly and moving on tiptoe.

137

INT. APT. RECEPTION ROOM

MED. SHOT of the hallway door - it opens revealing Chuck and Rose - Rose looks about the apartment in awe - Chuck is very much at home - he calls to Dapper gaily (off)

138

INT. APAT? RECEPTION ROOM

CLOSE SHOT of Dapper as he sets aside the book, feigns surprise and rises to greet the newcomers, beaming a benevolent smile

139

INT. APT. RECEPTION ROOM

SEMI CLOSE SHOT of Chuck and Rose - Dapper enters and Chuck does the introducing saying

TITLE

"SISTER - I WANT YOU TO MEET MY
BUSINESS PARTNER AND BEST FRIEND."

Chuck steps back grinning to himself and allowing Rose and Dapper to get together.

140

INT. APT. RECEPTION ROOM

MED. CL. SHOT of Rose and Dapper as they shake hands Rose looks her prettiest - Dapper plays an extremely polite almost overdoing - he remarks

TITLE

"YOUR BROTHER AND I HAVE BEEN GREAT
PALS FOR YEARS - WE WERE TOGETHER IN THE
MEXICAN OIL GAME."

Dapper gets over their great friendship cleverly - Rose swallows hook, line and sinker.

141

INT. APT. RECEPTION ROOM

CLOSE SHOT of Chuck and Rose as he steps into scene beside her and takes up where Dapper left off - he gallantly "yesses" Dapper's remarks, then declares, squeezing Rose's hand happily

TITLE

"OUR BUSINESS ACTIVITIES HAVE WORN US
OUT - WE'RE LEAVING IN AN HOUR FOR A
VACATION IN THE COUNTRY."

Chuck completes the title - then adds

TITLE

"AND WE'VE MADE ARRANGEMENTS FOR
YOU TO COME WITH US."

This goes over great with Rose - she is thrilled to death and gives her brother a real sisterly hug - Chuck winks slyly at Dapper (off) and returns Rose's squeeze.

INT. APT. RECEPTION ROOM

CLOSEUP Dapper as he sees Chuck wink - he frowns not relishing the idea of Chuck getting all the soft side of their bargain - he gives Chuck a "high sign" indicating the bedroom (off) -

143

INT. APT. RECEPTION ROOM

FULL SHOT of the trio - Chuck gets Dapper's signal telling Rose he has a surprise for her, he takes her by the hand and leads her thru the draped archway to bedroom - Dapper casually follows.

144

INT. APT. BEDROOM

CLOSE SHOT of Chuck and Rose - he playfully makes Rose close her eyes for a surprise - then turns her around grinning at Dapper (off) and tells Rose to open her eyes - she does so eagerly and Chuck points off proudly as Rose's face lights up and radiates the sheer happiness in her soul as she sees

145

INT. APT. BEDROOM

PAN SHOT Camera slowly pans across the bed revealing a complete assortment of feminine apparel laid out neatly on the bedspread - hosiery, two dresses, tailored suit, shoes, hat, shirtwaists, lingerie and a fur coat.

146

INT. APT. BEDROOM

MED. SHOT of Chuck, Rose and Dapper - Rose can hardly believe her eyes - she thrills at the sight, then turns and tries to thank Chuck, her voice quivering with elation - Chuck shrugs and gets over that it is nothing, Dapper smiles to himself watching Chuck taking the honors - Rose turns and "shoo's" them both out of the room hardly able to wait till she can don her new garments.

INT. APT. BEDROOM

CLOSE SHOT of Rose as she bends over the bed, joyfully examining the assortment of garments - she hugs the fur coat to her breast, then turning and closing the draperies starts swiftly undressing her heart pumping with joy.

148

INT. APT. RECEPTION ROOM

CLOSE SHOT of Chuck and Dapper - they come into scene at windows - exchange grinning winks and looks downwards at the street below - Chuck chuckles, Dapper nudges him, indicating the bedroom (off) and demanding silence - they both look downward.

149

EXT. STREET NEAR APT. HOUSE

CLOSE SHOT of Serg. Wilson of the detective forces he is leaning against the telephone pole across the street from the apartment entrance - picking his teeth with a match and yawning in pretense of being a casual bystander

150

INT. APT. RECEPTION ROOM

MED. CLOSEUP of Chuck and Dapper looking out the window Chuck spots the second copper and points him out to Dapper - they both smile.

151

EXT. STREET NEAR APT. HOUSE

CLOSE SHOT of the other detectives - he is seated on the street curb reading a newspaper and apparently waiting for a trolley car or bus - opposite side of street from Sergt. Wilson.

152

INT. APT. BEDROOM

CLOSEUP of Rose as she slips into one of the new dresses and examines the fitting in the bureau mirror with happy, satisfied eyes - she begins to fasten it.

153

INT. APT. CLOSET

CLOSE SHOT of the woman forger concealed in the bedroom clothes closet - she is motionless and silent - her ear pressed to the door - listening.

154

INT. APT. RECEPTION ROOM

MED. SHOT of Chuck and Dapper as they turn away from the window, glance toward the bedroom draperies, and converse in low mysterious tones - Dapper gives Chuck an order - Chuck gestures "Leave it to me!" - they assume casual poses awaiting Rose's reappearance.

155

INT. APT. RECEPTION ROOM

CLOSE SHOT of Rose as she enters from bed chamber pauses in front of the draperies and turns around allowing Dapper and Chuck (off) to approve of her - then advances toward them.

156

INT. APT. RECEPTION ROOM

MED. CLOSEUP of Chuck and Dapper - they turn toward bedroom and see Rose enter (off) - both register that they are undeniably impressed by the really pretty figure she presents.

157

INT. APT. BEDROOM

SEMI CLOSE SHOT of the closet door opens and the woman forger quietly emerges - glancing warily at the draperies (off) she tiptoes to the chair where are Rose's discarded clothes - picks them up and quickly steps back in the closet closing door -

158

INT. APT. RECEPTION ROOM

MED. SHOT of Chuck, Dapper and Rose as they both voice their enthusiastic approval of Rose in her new finery - they chat friendly a moment - then Dapper darts Chuck a sly glance, and Chuck immediately pardons himself, and exits toward bedroom Dapper and Rose sit down, chatting and smiling.

INT. APT. BEDROOM

FULL SHOT Chuck enters from reception room and closes the draperies - swiftly crossing to the closet door in foreground he knocks on it and whispers a word - the door opens and the woman forger steps out, completely dressed in Rose's discarded clothes - Chuck looks at her grinning they exchange whispered words - the woman produces a black black veil and drapes it over Rose's hat - then glancing back at the reception room, they tiptoe toward the side door.

160

INT. APT. BEDROOM

MED. SHOT of Chuck as he opens the side door and reveals the hallway - he looks up and down it sharply, then exits - motioning for the woman to follow - she passes through scene and trails him into the hallway, pausing to close the door.

161

INT. APT. RECEPTION ROOM

CLOSE SHOT of Rose and Dapper seated beside each other and talking in a very friendly manner - Dapper is slyly devouring Rose's beauty, this is obvious, although he carefully conceals the fact from Rose, who is too thrilled by her sudden change in life to think of anything but her brother and happiness with him.

162

EXT. STREET NEAR APT. HOUSE

MED. CLOSEUP of Sergt Wilson waiting at the telephone pole he suddenly registers alertness and gives a quick signal to his co-officer down the street (off)

163

EXT. APT. HOUSE ENTRANCE

MED. SHOT of Chuck as he escorts Rose's double out of the apartment entrance and leads her toward the waiting taxi (off) - Rose's clothes and the black veil lend a clever touch to the impersonation, although actually the only feature Rose and the forger have in common is their size.

164

EXT. STREET NEAR APT. HOUSE

CLOSE SHOT of the other detective - he rises, yawns, throws down his paper, and strolls toward their parked auto in background of scene.

165.

165.

EXT. TAXI AT APT. HOUSE

MED. SHOT of the waiting taxi - Chuck leads the double into scene and quickly helps her in the cab, bending and kissing her good bye - he then closes the cab door, gives the chauffeur an order and gestures the direction, handing him a healthy tip - the chauffeur pockets the coin, nods and starts his motor.

166.

EXT. AUTO NEAR APT. HOUSE

MED. SHOT of the detective's auto - sergeant Wilson strolls into scene, calmly glances back, then climbs in the tonneau - he is followed by his co-officers who gives an order to the driver - they are both puzzled and show it.

167.

EXT. STREET AT APT. HOUSE

MED. LONG SHOT of the taxi as it pulls away from the curb leaving Chuck on the sidewalk - the double waves a goodbye to him from the cab window and Chuck returns the salutation - the taxi draws speedily away into the traffic of the street - Chuck turns back towards apartment entrance.

168.

EXT. AUTO NEAR APT. HOUSE.

CLOSE SHOT of the detectives as they point out the speeding taxi and order their driver to shadow it (off)

169.

EXT. APT. HOUSE ENTRANCE

CLOSE UP of Chuck at the entrance door - he pauses and looks back down the street - his features burst into a wide grin - he chuckles to himself, then turns in entrance door out of scene.

170.

EXT. STREET

LONG SHOT of the detectives' spot as it rapidly shadows the speeding taxi thru the traffic and down the street and away from the apartment house.

171.

INT. APT. BEDROOM.

MED. SHOT of Chuck as he silently enters bedroom thru hall way door and quickly closes it - he produces three satchels from under the bed, opens one and rapidly begins packing Rose's new garments in it.

172.

INT. APT. RECEPTION ROOM.

CLOSEUP of Dapper and Rose - he remarks, glancing at his watch:

TITLE:

"IT'S ALMOST TRAIN TIME - I SUPPOSE YOUR BROTHER IS PACKING YOUR NEW CLOTHES WITH HIS."

Rose smiles happily, as Dapper completes title - happily anticipating the vacation.

173 .

INT. APT. RECEPTION ROOM

FULL SHOT of Rose and Dapper in. f.g. the bedroom draperies part and Chuck enters scene in b. g. carrying the three satchels and the fur coat, he advances smilingly towards them. - Dapper and Rose rise to assist him.

174.

INT. APT. RECEPTION ROOM

MED. SHOT of Chuck with the satchels and fur coat - Rose and Dapper enter, Chuck remarks that it's time to leave. Dapper looks at his watch and agrees, then helps Rose into the fur coat and takes one of the satchels, Dapper turns towards the hallway door, Rose and Chuck follow, her arm linked devotedly in his, smiles of joy sweeping her features.

FADE OUT.

175.

FADE IN.

EXT. COUNTRYSIDE - (SUNSET EFFECT)

LONG SHOT of a picturesque valley just as the sun is going down over the hills - grass covered dales - pine trees - a farmhouse is in the background of scene nestled in a green clearing - a wagon road winds up to it --- a horse and buggy is discovered going down the road at a trot, headed toward the farm - it slows down as it reaches the clearing -

176.

EXT. - FARMHOUSE YARD

FULL SHOT of the farmhouse, showing a veranda in front and a pretty garden at side ---- the horse and buggy drives into scene and stops before the steps to veranda - Chuck, Rose, Da Dapper and an old man character who pilots the lanky horse are discovered in the buggy - they start to dismount -

177.

EXT. - FARMHOUSE YARD

CLOSE SHOT of Chuck and Rose as he assists her out of buggy and they turn and look at the farm --- Rose is thrilled by the picturesque beauty of the surrounding splendor @ Chuck registers no definite impression other than ordinary curiosity - it is obvious that he is not stuck on living in the "sticks" although as Rose turns to him to voice her admiration for the scenery, Chuck conceals his mental perturbation and "yesses" her to death - in the background Dapper is seen squaring accounts with the aged driver of the buggy -

178.

EXT. FARMHOUSE YARD

CLOSEUP of Rose as she enthusiastically remarks, gesturing to the setting:

TITLE:

"IT'S SIMPLY WONDERFUL - THE HILLS, THE TREES - I KNOW I'LL LOVE THEM ALL!"

BACK TO SCENE - Rose is all admiration - her eyes are bright with her new found happiness.

179

179.

EXT. FARMHOUSE YARD

CLOSEUP of Chuck as he smiles back at Rose (off) and pretends to be impressed as she is - he craftily remarks:

TITLE:

"I COULD BE HAPPY WITH YOU ANYWHERE -
JUST AS LONG AS WE'RE TOGETHER, SISTER DEAR!"

BACK TO SCENE - Chuck cannot resist admiring the ingeniousness of his clever reply - he grins.

180.

EXT. FARMHOUSE YARD

CLOSE SHOT of Dapper - he has finished paying the fare - in the background the buggy driver is removing their three satchels from the rear of his vehicle - Dapper registers that he had overheard Chuck's witty reply - he shrugs, pleased - then suddenly frowns as he sees ---

181.

EXT. FARMHOUSE YARD

MED. SHOT of Chuck and Rose as they start up the veranda steps to the farmhouse entrance - their backs are to camera - Rose has her arm around Chuck in a sisterly fashion - Chuck looks back over his shoulder at Dapper (off) and winks.

182.

EXT. FARMHOUSE YARD

WIDER ANGLE of Dapper and the buggy - registering that Chuck's side of their bargain, which seems to be reaping all the "Kicks" from Rose, does not tickle him speechless, Dapper sulkily picks up the satchels and advances toward the verandah with distinct frown - the buggy starts down the road away from the farmhouse.

183.

EXT. FARMHOUSE VERANDAH

MED. SHOT of Chuck and Rose on the veranda - they pause, waiting for Dapper, who joins them dropping the satchels on the porch - conceals his sulkiness and produces a key, unlocking the farmhouse door - Rose turns away from the men for one more thrilling, sweeping glance at the scenery and setting sun - Chuck starts to help Dapper through the open door with their luggage - Rose calls to them, they turn - she gestures to the glorious setting - satchels in hand they step up beside her against the veranda balcony.

184.

EXT. FARMHOUSE VERANDA

CLOSE SHOT of Dapper and Chuck with Rose between them as she gazes at the lovely scenery in impressed silence - Chuck winks out of the corner of his eye at Dapper, who returns the sly mockery, grinning - Rose rouses herself from her sentiment silence - all three turn toward the farmhouse door (off)

185.

INT. FARMHOUSE LIVING ROOM

FULL SHOT of the interior of the farmhouse - (open door to opposite bedrooms in rear - door to kitchen at right - door to veranda at left) --- Rose, Chuck and Dapper enter and set down their luggage - Rose runs joyously from one door to the next with sparkling eyes and a happy smile - Chuck and Dapper look over the farmhouse in the same manner as they did the scenery, especially Chuck, living in crude quarters doesn't appeal to him in the least - Rose exits into the kitchen.

186.

INT. FARMHOUSE KITCHEN.

MED. SHOT of Rose as she examines the kitchen with an admiring gaze - she opens the various cupboards, revealing a large assortment of groceries and nice clean shiny cooking pans - a thrilling idea comes to her, suggested by the groceries and she starts sorting out the varied foodstuffs.

187.

INT. FARMHOUSE LIVING ROOM

CLOSE SHOT Chuck as he favors Dapper (off) with a gloomy expression and remarks:

TITLE:

"I CAN SEE ALREADY WHERE THIS 'STICK SCENERY' IS GONNA DRIVE ME BATTY!"

BACK TO SCENE - Chuck flops down in a rustic chair - the rough surface of the seat jabs his back, he rises up, cursing under his breath and indicating a knot in the wood of the chair seat -

188.

INT. FARMHOUSE LIVING ROOM.

CLOSEUP of Dapper as he laughs at Chuck's discomfort (off) - he puts his finger to his lips for silence, then whispers an answer:

TITLE:

"THE QUICKER YOU WORK THE LOCATION OF THE COIN OUT OF HIM, THE QUICKER WE'LL HIT IT FOR FRISCO."

BACK TO SCENE - Dapper is convincingly serious - he hears Rose coming (off) and quickly turns toward kitchen door, assuming his pretended benevolent expression -

189.

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Rose as she emerges from the kitchen door and addresses Chuck and Dapper (off) with a cute alluring expression - she declares:

TITLE:

"IF YOU BOYS WILL HELP - I'LL COOK THE BEST DINNER YOU'VE EVER HAD!"

BACK TO SCENE - Rose coaxes, elaborating on the anticipated luxuries of the dinner she promises.

190.

INT. FARMHOUSE - LIVING ROOM.

MED. FULL SHOT of Rose, Chuck and Dapper - Rose gaily leads them both into the kitchen, laughing and joking - she is in a great mood, each passing moment of her new freedom seems to awaken her long dead spirit of frivolity - Chuck is not so anxious to waddle in the kitchen and he drags back a trifle, trying to invent an excuse - Rose is ahead of him, playfully leading him - Dapper is behind - as Chuck hesitates and starts to tongue a lie, Dapper slyly bumps him with his knee in the rumpus and into the kitchen Chuck goes - Rose does not witness the byplay between them -

191 .

INT. FARMHOUSE - KITCHEN.

MED. SHOT OF Rose and Chuck as they enter followed by Dapper - Rose produces aprons, ties one around Chuck and another around Dapper - the crooks grin sheepishly at each other - Rose draws forth a pan of potatoes and a pot of green peas from the cupboard - setting Dapper down on a stool and Chuck by the sink, she puts them to work - then talking and laughing, turns to the stove to do her share -

192.

INT. FARMHOUSE KITCHEN

CLOSE SHOT of Dapper dolled up in the apron and trying to peel potatoes - he holds the knife like he would a stiletto and jabs at the spuds, missing his mark and pricking his thumb - he yowls like a hurt babe and starts sucking it, brooding -

193.

INT. FARMHOUSE KITCHEN.

CLOSE SHOT of Chuck trying to extract peas from their shells - the slippery peas shoot out of his fingers just as he is about to conquer them - one seeks him directly in his eyes - he scowls comically, holding the eye closed and cursing under his breath -

194.

INT. FARMHOUSE KITCHEN.

MED. SHOT of the trio - Rose is bent over the stove preparing the meal, her back to camera - Chuck and Dapper are opposite each other in front of her - Chuck sees Dapper sucking his thumb and quietly razzes him - Dapper sees Chuck holding his pea-struck eye, and returns the razz - Rose has her back to them entirely unaware of their actions - she suddenly turns around facing camera to see how they are coming along - simultaneously they both assume benevolent smiles, suggesting great love for their work -

FADE OUT

195.

FADE IN

INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of an appetizing home-cooked dinner - roast duck, assorted steaming vegetables - juicy preserves, delicious salad, etc.

LAP DISSOLVE TO

196.

INT. FARMHOUSE - LIVING ROOM - NIGHT

MED. SHOT of Chuck, Rose and Dapper at the dining room table as they sit down to appealing home cooked meal - Chuck and Dapper are at last actually impressed, the meal goes over great with them - they favor Rose with vocal declarations of her cooking ability - Rose modestly accepts the congratulations.

197.

INT. FARMHOUSE - LIVING ROOM - NIGHT.

CLOSEUP of Rose as she thoughtfully turns to Chuck (off) and asks, with innocently charming sincerity:

TITLE:

"BROTHER DEAR - WILL YOU A-Z THE BLESSINGS
AND THANK THE GOOD LORD FOR OUR REUNION?"

BACK TO SCENE - Rose flashes a "sisterly" smile at Chuck, and folding her hands, lowering her eyes reverently sincere.

198.

INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSE SHOT of Chuck and Dapper - Chuck looks at Rose, (off) dumbfounded - Dapper frowns, befuddled, scratching his head - he suddenly awakens to what Rose means, and nudges Chuck with his elbow, growling a whisper.

199.

INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of Chuck as he copies Rose's poise (off) closes one eye, folds his hands and mumbles an incoherent prayer, half-dazed by his unbelievable task.

200.

INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of Dapper as he too pretends to be in prayer - he squints at Chuck (off) out of half closed eye, grinning at Chuck's mental preturbance - a bowl of olives are beside his plate - He quickly puts one in his mouth and quietly munches it, his hands folded reverently.

201.

INT. FARMHOUSE - LIVING ROOM - NIGHT.

MED. SHOT of the trio as the whispered blessing is finished by Chuck - Rose dishes out the vegetables and pantomimes her request for Dapper to carve duck - Dapper proudly accepts the honors and sharpening the carving knife, feels the blade edge on his thumb, and goes after the roast as it were round steak - Chuck passes the plates around and the meal commences.

202.

INT. FARMHOUSE - NIGHT - LIVING ROOM

CLOSE SHOT of Chuck and Dapper as they start to eat - Chuck loads a heap of food on his knife and starts to balance it toward his mouth - Dapper spots the move and sure that Rose (off) is not looking, raps Chuck on his knuckles with his fork - Chuck gives a puzzled frown - Dapper shows him how to eat properly, he picks up a duck leg in his fingers and downs it proudly in one bite, or nearly jabs out his own eye by drinking coffee with the spoon in the cup -

203.

INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of Rose ? She is busy serving and has not seen the by-play - she gives both Chuck and Dapper extra helpings - she looks her prettiest and seems extraordinarily sweet and innocent - Chuck's hand is in scene - Rose smiles at him (off) with sincere sisterly affection and squeezes his hand.

204.

INT. FARMHOUSE LIVING ROOM - NIGHT

MED. CLOSEUP of Dapper and Chuck - Chuck returns Rose's squeeze (off) in a smiling "brother" fashion, holding her hand rather long - Dapper gazes at him half brooding - Chuck openly grins at Dapper's discomfort and slyly rolls his tongue around in his cheek -

FADE OUT

FADE IN

205. INT. FARMHOUSE - LIVING ROOM - NIGHT

MED. HOT of Rose, Chuck and Dapper seated in the rustic chairs before the fireplace - a healthy log fire has been kindled in the stone grate - it casts shadows across their features - Rose is talking earnestly - Chuck and Dapper listen in silence, both smoking -

206. INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of Rose - tears dim her eyes - in a broken half-sobbing voice she ends her pathetic story, saying:

TITLE: "----- SO I RETURNED THE BITCH - IT WAS EMPTY - THEY ARRESTED ME."

BACK TO SCENE - ROSE sadly lowers her head - hurt by the painful recollection of her grief and misfortune.

207. INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSE SHOT of Chuck and Dapper - they exchange frowning baffled glances - this obvious sincerity on the part of Rose, (off) is not exactly what they expected - Dapper smiles to himself as much to say, "Don't try to bull-doze us, kid," - Chuck leans over to comfort his "Sister" -

208. INT. FARMHOUSE - LIVING ROOM - NIGHT

MED. CLOSEUP of Rose and Chuck as he plays his role 100% he dries the tears from Rose's eyes, pats her friendly and ~~xxxxx~~ tells her not to cry - Rose responds to his comforts and draws her mind out its morbid trend, forcing a smile to her lips -

209. INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of Rose's legs - she is curled up in the rustic chair and her dress has accidentally worked up almost to her knees, revealing the pretty curve of her limbs in their new silk hose.

210. INT. FARMHOUSE - LIVING ROOM - NIGHT

CLOSEUP of Dapper as he looks down at Rose's legs - a flash of desire registers on his features - on his feature - he smiles to himself -

211. INT. FARMHOUSE - LIVING ROOM - NIGHT

WIDER ANGLE of the trio - Dapper yawns, looks at his watch mentions the lateness of the hour, and rises - Chuck and Rose follow his example - all three move toward the bedroom doors in background - Dapper has his eyes on Rose - both Chuck and his "sister" are unaware of his sharp stare.

212. INT. FARMHOUSE - LIVING ROOM - NIGHT

WIDER ANGLE as the trio separate for the night - Rose bids Dapper "sleep well" and enters her bedroom, closing door - Chuck follows Dapper into their bedroom, - they exit - the door closes -

213. INT. FARMHOUSE - ROSE'S ROOM - NIGHT

SEMI CLOSE SHOT of the room assigned to Rose as her own - one of the three satchels is opened on a chair. Rose sorts out the lingerie, etc. - she is in a happy pleasant mood - studies her features in the bureau mirror thoughtfully, smiles, and starts to unfasten her dress -

214. INT. FARMHOUSE - MEN'S ROOM - NIGHT

CLOSEUP of Dapper - he turns to Chuck (off), thinks silently a moment, then declares in a gruff, dominating tone:

TITLE: "DON'T OVERPLAY THAT MUSHY STUFF - SHE MAY GET WISE, SAVVY?"

BACK TO SCENE - Dapper scowls - his jaw thrusts forward - he is the same ruling monarch as he was in the backroom pool hall - all the assumed polish and pretended tact leaves him -

215.

INT. FARMHOUSE - MEN'S ROOM - NIGHT

CLOSEUP of Chuck - he hesitates in his undressing before replying - then calmly answers, a trifle amused at Dapper's standpoint - he asks:

TITLE:

"YOU'RE NOT GETTING A CRUSH ON HER YOUR-
SELF, ARE YOU? REMEMBER, BUSINESS BEFORE
PLEASURE."

BACK TO SCENE - Chuck completes title and grins.

216.

INT. FARMHOUSE - ROSE'S ROOM - NIGHT

CLOSE SHOT of Rose as she slips off her shoes and hose and climbs into bed, blowing out the oil lamp which illuminates the room, and pulling the covers up around her - the moonlight shines in a window above her head.

217.

INT. FARMHOUSE - MEN'S ROOM @ NIGHT

MED. CLOSEUP of Dapper as he starts to undress - he looks over his shoulder suspiciously at Chuck (off) and hides his watch and wallet under the bed springs with a quick movement.

218.

INT. FARMHOUSE - MEN'S ROOM - NIGHT

CLOSE SHOT of Chuck as he too undresses and looks out of the corner of his eye at Dapper (off) and also hides his valuables - he slips his stick pin and a roll of greenbacks in his shoe, with a precautious expression -

219.

INT. FARMHOUSE @ MEN'S ROOM - NIGHT

WIDER ANGLE of Chuck and Dapper - as they face each other and climb in the single bed from opposite sides @ the bed sags down under their combined weight - both reach for the one pillow simultaneously - Dapper gets it - he favors Chuck with a snickering sneer and props it under his head - Chuck takes the rebuff with a sour gesture and blows out the oil lamp - the room is dimly illuminated by moon light -

220.

INT. FARMHOUSE - MEN'S ROOM - NIGHT

CLOSE SHOT of Dapper and Chuck in bed - both pull the covers about themselves simultaneously - the covers refuse to cover both - they tug for supremacy, arguing - Dapper rises up to assert his rights - Chuck sulkily turns away, his back to him - Dapper gives a mighty jerk at the covers, leaving Chuck almost bare -

221.

INT. FARMHOUSE - MEN'S ROOM - NIGHT

MED. SHOT - Dapper's jerk proves fatal - the bottom of the bed falls out, sprawling both Chuck and Dapper down on the hard floor among the rusty springs - they eye each other sourly, cursing and moaning their ill luck -

FADE OUT

SUBTITLE:

A WEEK PASSED UNMENTFULLY - WHILE ROSE
THRILLED TO EVERY MOMENT. MONOTONY GREW
HEAVILY ON THE GANGSTERS."

FADE IN

222.

EXT. FARMHOUSE - BACKYARD - DAY

MED. SHOT of Chuck and Dapper in the backyard of the farm-
house- they are collecting stove wood in their arms from a
stacked cord - both seem in a lazy, sulky mood, picking the
chunks of wood as if they were lead -

223.

EXT. FARMHOUSE - BACKYARD

CLOSEUP of Chuck as he glances cautiously toward the farm-
house (off) and declares in a plainly puzzled voice, frown-
ing:

TITLE:

"I'VE BROUGHT UP THE COIN SUBJECT A DOZEN
TIMES - IT DOESN'T EVEN GET A PISK OUT OF
HER!"

BACK TO SCENE - Chuck wonders, obviously baffled by Rose's
refusal to talk -

224.

EXT. FARMHOUSE - BACKYARD

CLOSEUP of Dapper - a scowl corrugates his brow at Chuck's
statement - he replies in a firm, determined tone:

TITLE:

"JUST KEEP PLUGGING, PAL - SHE'LL TALK WHEN
SHE'S POSITIVE OF YOUR CONFIDENCE."

BACK TO SCENE - Dapper completes title and glances toward
farmhouse - then registers that he sees Rose (off) and
winks at Chuck for silence -

225.

EXT. FARMHOUSE - REAR DOOR

CLOSE SHOT of Rose as she emerges from rear door, smiling and happy - she wears a kitchen aprong - sees the boys and advances merrily -

226.

EXT. FARMHOUSE - BACK YARD

MED. SHOT of Chuck and Dapper, their arms full of wood - they turn smiling to meet Rose - she enters, gestures toward barn in background of scene, and speaks to Chuck:

TITLE:

"BROTHER DEAR, WOULD YOU MIND SEEING IF
THERE'S ANY EGGS IN THE HAY LOFT?"

BACK TO SCENE - Chuck pretends to be glad to satisfy Rose's desire - he piles his share of wood on Dapper's loaded arms and exits briskly toward barn - Rose and Dapper turn toward farmhouse -

227.

EXT. FARMHOUSE - BARN

FULL SHOT of the barn with ladder to hay loft conspicuous - Chuck enters and mounts the ladder, climbing up into the loft out of scene -

228.

EXT. FARMHOUSE - REAR DOOR

CLOSE SHOT of Rose and Dapper - they enter scene from woodpile - Dapper piles his load on the back porch - Rose stands chatting with him pleasantly, helping him stack up the wood.

229.

INT. BARN C- HAY LOFT

FULL SHOT of the barn hay loft - Chuck climbs up into scene and looks around - a hen flutters across the loft - Chuck grins and starts across the loft stacked with hay toward a prospective nest of eggs -

230.

INT. BARN @ HAYLOFT

MED. SHOT OF Chuck - the chicken and the several eggs are across a pile of hay from him - Chuck steps forward, reaching for the eggs - the hay suddenly gives way under him - he crashes downward through an opening in the barn floor out of scene - the chicken flutters and squawks wildly -

231.

INT. BARN @- BOTTOM FLOOR

CLOSE SHOT of Chuck huddled on the bottom floor in the center of a horse stall - his leg is doubled under him - he is apparently in great agony - he tries to rise - then feebly falls back and calls for aid.

232.

EXT. - FARMHOUSE - REAR DOOR

MED. CLOSEUP OF Rose and Dapper, they are laughing and chatting, starting in farmhouse - they both suddenly turn and stare toward barn - then exchange startled glances and exit swiftly -

233.

INT. BARN - BOTTOM FLOOR

MED. SHOT of Chuck as he struggles weakly to rise - he is in agony and falls back exhausted - Dapper and Rose run into scene and bend over him - Rose is pale and frightened - Dapper is excited and worried - they gently lift Chuck between them, carrying him - he is semi-conscious - his teeth grit in pain - Rose is all tender sympathy @ Dapper frowns, considering the accident an interruption to his ~~snake~~ scheme

FADE OUT

234.

FADE IN
INT. FARMHOUSE - LIVING ROOM - DAY

MED. SHOT of Chuck lying on the couch - Rose, Dapper and a young doctor are grouped about him - Chuck has regained consciousness - the doctor has bandaged his left arm and leg - he smiles up feebly at Rose - she strokes his head gently -

SUBTITLE:

"DOCTOR PAUL JACKSON CONDUCTED HIS
MEDICAL PRACTICE IN THE NEIGHBORING
VILLAGE.
..... Theodore Von Eltz.

235.

INT. FARMHOUSE - LIVING ROOM.

CLOSEUP introduction of Doctor Paul as he smilingly addresses
Rose (off)

TITLE:

"IT'S NOTHING EXTREMELY SERIOUS - A DIS-
LOCATED LEG, AND BRUISES."

BACK TO SCENE: The doctor smiles and starts repacking his
medical case with a strictly professional attitude - he is
a handsome youth, clean cut, neat and a distinct contrast
to the gangsters.

236.

INT. FARMHOUSE - LIVING ROOM.

CLOSE SHOT of Chuck and Rose - Chuck smiles up at Rose -
Rose comforts him gently - devotion is stamped on her
features - Chuck is pale and weak.

237.

INT. FARMHOUSE LIVING ROOM

FULL SHOT of the group - the doctor bids his patient goodbye
and shaking hands with Dapper, turns toward veranda door -
Rose follows him, opening the door in a friendly manner -
Dapper watches them, then quickly crosses to Chuck.

238. EXT. FARMHOUSE - VERANDA

CLOSE SHOT of Rose and Paul as they enter scene from the open doorway to living room - Paul is writing out a prescription and giving Rose explicit advice concerning the patient, pantomiming the extent of his wounds and care --- Rose listens intently.

239. INT. FARMHOUSE LIVING ROOM

CLOSEUP of Dapper, his lips close to Chuck's ear - he smiles grimly to himself and remarks, whispering:

TITLE: "WORM THE TRUTH OUT OF HER WHILE SHE'S NURSING YOU - PLAY ON HER SYMPATHY."

BACK TO SCENE - Dapper is apparently pleased by Chuck's accident - he rubs his hands together, anticipating success of their scheme.

240. INT. FARMHOUSE - LIVING ROOM.

CLOSEUP of Chuck as he eyes Dapper (off) and realizes that Dapper doesn't give a whoop if he is injured or not - he frowns, then nods carelessly, agreeing with Dapper's scheme yet registering bitter hatred for Dapper -

241. EXT. FARMHOUSE - VERANDAH

CLOSEUP of Paul - he hands the prescription toward Rose (off) with a handsome smile - then looks at her - obviously admiring her for the first time her simple sweetness and charming loveliness - he draws in his breath, gazing at her intensely.

242. EXT. FARMHOUSE - VERANDAH

CLOSEUP of Rose as she too seems to see Paul's manly handsomeness for the first time - she reaches for the prescription faintly, her eyes fastened on his - a pretty smile curves her lips -

243.

EXT. FARMHOUSE - VERANDA

WIDER ANGLE of Paul and Rose - his auto, a flivver roadster is parked in front of the veranda - Paul bids Rose goodbye and turns down the veranda steps, cranks his flivver and climbs in the single seat - Rose stands in the doorway and watches as he whirls the car around and exits down the road out of scene -

244.

EXT. FLIVVER IN ACTION.

CLOSE SHOT of Paul as he drives down the road in his flivver away from the farmhouse - he looks back, smiling, and waves - then assumes a thoughtful, happy expression and smiles to himself, plainly impressed by Rose.

245.

EXT. LODGE - VERANDA

MED. CLOSEUP of Rose - she looks down at the prescription - a happy thought lurks in her mind - she too, smiles to herself - then quickly exits, into living room.

FADE OUT.

SUBTITLE:

CONVALESCING, "CHUCK" REALIZED THAT ROSE WAS HIS FIRST REAL FRIEND - HE BEGAN TO HATE HIS DEBITFUL ROLE.

FADE OUT

246.

EXT. FARMHOUSE GARDEN - DAY

MED. SHOT of Chuck and Rose in the garden at the side of the farmhouse - Chuck still wears his leg bandages and sits in a convalescent wheel chair - Rose is crouched at his knees on a pillow reading a book to him - Chuck looks down at her interested -

247.

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Dapper, sitting at the center table and playing a game of craps with himself - he is in a sulky, brooding mood - a cigarette dangles from his lip - he lazily examines the dice -

INSERT:

of the dice - they are "tops and bottoms" - aces on one cube, and sevens on the other.

248.

EXT. FARMHOUSE - GARDEN

CLOSEUP of Rose reading to Chuck (off) she is exceptionally pretty and charming - a lovely soft focus view of her.

249.

EXT. FARMHOUSE GARDEN

CLOSEUP of Chuck - he looks down thoughtfully at Rose, taking in her sweetness and apparent innocence and registering that she is growing upon him - he frowns at the idea and shakes it out of his mind, a trifle worried by it, nevertheless -

250.

EXT. FARMHOUSE - GARDEN

CLOSE SHOT of Chuck and Rose - Chuck interrupts Rose, stroking her hair with more than pretended devotion and remarking in a casual off-hand manner:

TITLE: "WHEN I REALIZE HOW YOU'VE SUFFERED IN JAIL -
I CAN'T HELP BLAMING THE AUTHORITIES."

BACK TO SCENE - Rose puts down her book and nods agreeing -
the recollection of her misfortune saddens her -

251 .

EXT. FARMHOUSE - GARDEN

CLOSEUP of Chuck as he continues on the topic - he declares convincingly:

TITLE: "I KNOW YOU'RE INNOCENT - BUT IF YOU DID
KNOW WHERE THE MONEY WAS HIDDEN, I'D
SURELY ADVISE YOU TO KEEP IT."

BACK TO SCENE - Chuck appears to be taking Rose's side of
the matter - he continues, building his point to a climax.

TITLE: "WHY SHOULDN'T YOU? YOU WERE CONVICTED OF
STEALING IT? --- IT'S RIGHTFULLY YOURS."

BACK TO SCENE - Chuck is grimly sincere -

INSERT: Of a man's hand honking a fliffer horn.

252.

EXT. FARMHOUSE - GARDEN

SEMI CLOSE SHOT of Rose and Chuck as she starts to reply -
the auto horn interrupts her - they look toward the veranda
Rose's face lights up brightly - Chuck frowns - mentally
cursing the interruption - Rose rises to her feet, for-
getting the reply she was about to make.

253.

EXT. FARMHOUSE ROAD

MED. FULL SHOT of Paul as he pilots his flivver to a stop in front of the garden and alights in a happy mood - he carries a bouquet and advances briskly -

254.

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Dapper - he registers that he too had heard the auto horn - pocketing the dice gloomily, he rises and exits toward door to garden.

255.

INT. FARMHOUSE GARDEN

MED. SHOT of Chuck and Rose - Paul enters scene at wheel chair and they exchange greetings - he presents the flowers to Rose, and Chuck smilingly teases them - Rose takes the bouquet, blushing and puts it in a small vase that rests on a stand beside Chuck's wheel-chair, used for medicine, etc.

256.

EXT. FARMHOUSE - GARDEN.

CLOSE SHOT of Chuck and Paul as the latter questions him professionally, and makes a slight examination of his bandages - Chuck laughingly pantomimes that he is almost well - the doctor turns to Rose - the smile vanishes from Chuck's lips, he shrugs, scowling.

257.

EXT. FARMHOUSE - GARDEN.

M. C. U. of Rose as the doctor turns into scene beside her - they chat a moment pleasantly, then looking back at Chuck, (off) They smile and stroll away, hand in hand -

258.

EXT. FARMHOUSE - GARDEN DOORWAY

MED. CLOSEUP of Dapper standing in the garden doorway and watching Rose and Paul stroll away from Chuck (off) - he frowns, then starts toward Chuck -

259.

EXT. FARMHOUSE - GARDEN ARBOR

MED. SHOT of secluded spot in the garden - a rustic arbor and bench is shaded from the lodge by a clump of flowers - Rose and Paul enter scene, laughing and chatting, and sit down on the bench.

260

EXT. FARMHOUSE GARDEN.

CLOSE SHOT of Chuck looking in the direction of the arbor, (off) and not at all pleased - Dapper enters scene - they both stare silently toward the arbor - then exchange brooding glance - Chuck declares disgustedly -

TITLE.

"I HAD HER ON THE MONEY TOPIC WHEN HE ARRIVED AND SPOILED EVERYTHING."

BACK TO SCENE - Chuck is sore - Dapper's anger begins to rise.

261.

EXT. FARMHOUSE - GARDEN ARBOR

MED. CLOSEUP of Rose and Paul - their hands linked together in a real, affectionate manner - romance is written into Rose's features - Paul tenderly slips his arm around the back of the bench, drawing it close to Rose - he blushes - Rose lowers her eyes -

262.

EXT. FARMHOUSE GARDEN

CLOSEUP of Chuck with Dapper suggested at his side - Chuck thinks for a moment frowning - then declares, a worried look creasing his features -

TITLE:

"IF SHE IS INNOCENT, AND YOU AND ME ARE ALL WET - WE'RE CERTAINLY DOING HER A ROTTEN TRICK!"

BACK TO SCENE - The idea plainly bothers Chuck.

263.

EXT. FARMHOUSE - GARDEN.

CLOSEUP of Dapper with Chuck suggested at his side - Dapper wipes away Chuck's thought - he answers with a gruff, convinced manner -

TITLE:

"YOU'RE NOT FALLING FOR HER TOO - ARE YOU?
GIVE HER TIME AND SHE'LL TELL --- THEY
ALWAYS DO!"

BACK TO SCENE- Dapper speaks with the ego of one who knows - he looks down on Chuck in the wheel chair (off) and chuckles to himself grimly -

264.

EXT. FARMHOUSE - GARDEN ARBOR

CLOSE SHOT of Paul and Rose, chatting and pleasantly developing each other's friendship - a romantic scene.

265.

EXT. FARMHOUSE GARDEN.

CLOSE SHOT of Chuck and Dapper - Chuck laughs at Dapper's insinuation concerning Rose and himself & he shakes his head and replies in a casual manner, yet a trace of feeling lurks in his words:

TITLE:

"YOU'VE GOT TO HAND IT TO HER --- SHE'S
DIFFERENT - SOMETIMES SHE MAKES ME FEEL
ASHAMED OF MYSELF."

BACK TO SCENE. - This gets a "rise" from Dapper - he laughs at Chuck's sentimentality -

266.

EXT. FARMHOUSE GARDEN.

MED. SHOT of Paul and Rose - Paul looks at his wrist watch - they rise and stroll away, hand in hand, toward the veranda.

267.

EXT. FARMHOUSE GARDEN.

MED. CLOSEUP of Chuck and Dapper as Dapper says:

TITLE:

"APPLESAUCE - SHE'S JUST LIKE US - A CROOK
AND A DAMNED CLEVER ACTRESS!"

BACK TO SCENE - Dapper is convinced - Chuck wonders thoughtfully - Dapper nudges him and points toward the veranda - (off)

268.

EXT. ROAD AT FARMHOUSE

MED. LONG SHOT of what Chuck and Dapper see - Rose and Paul are bidding each other a fond goodbye. They are in front of Paul's flivver near the veranda - Rose blushing, as he kisses her hand - Paul boyishly makes love - they linger sentimentally.

269.

EXT. FARMHOUSE GARDEN.

CLOSE SHOT of Chuck and Dapper as they watch Rose and Paul part (off) - as Paul lightly caresses Rose, they both frown, then exchange sharp glances, and nod with "knowing" bitterness - Dapper again clenches his fist - Chuck turns his eyes away, a trifle depressed and worried, registering that he really does care for Rose, a trifle, anyway -

FADE OUT.

SUBTITLE

TIME DID LITTLE TO DEVELOP DAPPER'S
SCHEME - HOWEVER, IT BROUGHT TO THE
SURFACE A COMPELLING DESIRE FOR ROSE.

270

FADE IN
INT. FARMHOUSE - MEN'S ROOM - DAY

CLOSEUP of a mirror hanging on the wall in the men's room - Dapper's features are reflected on the glass - he is all dolled up - brushing his hair, adjusting his tie, and carefully examining his pan with ego and conceit written in each facial line.

271

INT. FARMHOUSE - MEN'S ROOM

MED. SHOT of Dapper as he leaves mirror - he bends over the bed, (it has been repaired), and draws out one of the satchels, opens it and extracts a long velvet plush box, smiling to himself, craftily.

272

INT. FARMHOUSE - MEN'S ROOM

CLOSE SHOT of Dapper as he opens the box, revealing a string of pearls, he examines the pearls - grins, thinks a moment, then stuffs them in his pocket, brushes loose hair from his coat, and exits toward living room.

273

INT. FARMHOUSE - LIVING ROOM

MED. CLOSEUP of Chuck in his wheelchair, sitting by the veranda window and reading a San Francisco newspaper with intent interest - he has a stub of a pencil in his hand and occasionally checks a mark on the paper.

274

INT. FARMHOUSE - LIVING ROOM

CLOSEUP of the San Francisco newspaper in Chuck's hands it is folded to a column on the back page which reads

ARRESTS AND SENTENCES

Compiled from the City Police Dept. Register

Mike Godinsky	- for forgery and embezzlement	- 5 years
K.L. McDonald	for housebreaking	90 days
Donald Maines	for disturbing the peace	30 "
Harry "Breakneck" sale	for bootlegging	45 "

SCENE CONTINUED

274 continued

J. C. Richards - for highway robbery - 2 years
etc. etc. etc.

Chuck's hand comes into scene with the pencil and
marks a check after several of the names -

275

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Chuck as Dapper enters scene - looks at
Chuck quizzically. Chuck casually explains the meaning
of his action - he declares

TITLE

"JUST CHECKING OFF THE NAMES
OF MY FRIENDS."

BACK TO SCENE Chuck returns to the paper - Dapper
laughs and exits toward kitchen door (off).

276

INT. FARMHOUSE - KITCHEN

MED. CLOSE of Rose in the kitchen - she is washing the
dishes in the sink and humming merrily to herself -
a very pretty shot of her.

277

INT. FARMHOUSE - KITCHEN

CLOSE SHOT of Dapper as he enters from living room and
pauses in the doorway - he looks at Rose (off) and
smiles egotistically, then looks back at Chuck (off)
and positive that Chuck is not watching, he assumes his
most pleasant manner and exits toward sink.

278

INT. FARMHOUSE - KITCHEN

MED. SHOT of Rose as Dapper comes into scene behind
her back and playfully turns her around - they chat
pleasantly a moment - Rose goes to lift a pan of dishes
Dapper very politely does it for her - he seems excep-
tionally courteous and nice - Rose notes the change i
in his grooming.

279

INT. FARMHOUSE - LIVING ROOM

MED. SHOT of Chuck in the wheelchair - he puts down the
paper and yawns lazily - then propelling the chair by
the wheel handles, rolls himself toward garden door.

280

INT. FARMHOUSE - KITCHEN

MED. CLOSEUP of Rose and Dapper as the latter gallantly produces the pearls and insists that Rose receive his gift - Rose is swept off her feet by his gift - he turns her around, laughingly, and starts fastening the pearls around her neck - Rose accepts, innocently thrilled by the gift - Dapper smirks behind her back.

281

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Chuck as he wheels himself by the kitchen door - he sees Rose and Dapper (off) and stops, puzzled - an anxious frown clouds his brow, suggesting a slight pang of jealousy.

282

INT. FARMHOUSE - KITCHEN

CLOSEUP of Dapper with Rose suggested as he finishes fastening the pearls around her neck - he looks down at her, desire plainly stamped in his expression - as Rose refaces him, he quickly hides his lust.

283

INT. FARMHOUSE - LIVING ROOM

CLOSEUP of Chuck as he stares at the scene (off) - bitterness mingles with fear in his features - an idea comes to him - he assumes a pleasant smile, coughs, and calls

TITLE

"SISTER DEAR - WOULD YOU MIND TAKING
ME FOR A STROLL?"

Back to scene Chuck smiles and pretends not to have seen anything he wasn't supposed to.

284

INT. FARMHOUSE - KITCHEN

MED. SHOT of Dapper and Rose as they turn and look toward Chuck through the living room door (off) - Rose quickly excuses herself and exits out of door - Dapper scowls peevishly after her, maddened by Chuck's interruption.

285

INT. FARMHOUSE -LIVING ROOM

MED. FULL SHOT of Chuck in a wheelchair in foreground as Rose enters scene from kitchen - they exchange a few smiling words - then Rose gently propels Chuck across the room and out the garden door - the moment they are through the door and out of scene, Dapper sulkily enters from kitchen - pauses in foreground, lights a cigarette, brooding and mad, then slowly follows -

286

EXT. FARMHOUSE -GARDEN

FULL SHOT of Rose as she wheel Chuck out of farmhouse and across the garden toward a grove of shading trees - they are smiling and laughing, apparently in the best of spirits - as they exit toward grove of trees, Dapper appears at the farmhouse doorway and stares after them in sulky silence, blowing deep puffs of smoke.

287

EXT. FARMHOUSE -TREE GROVE

MED. SHOT of Rose wheeling Chuck into scene at the edge of grove of trees - she stops and arranges the chair in the shade - Chuck looks at her with a trace of genuine feeling in his expression - as she props up the pillows about him, strokes his hair gently and talks to him in a happy, carefree mood, this feeling is seen to develop.

288

EXT. FARMHOUSE -GARDEN

CLOSE SHOT of Dapper - he comes quietly into scene from farmhouse and pauses behind a clump of bushes, gazing in the direction of the tree grove (off) - the cigarette droops from his lower lips - his eyes narrow - he is crouched down suspiciously and spies on Rose and Chuck in silence -

289

EXT. FARMHOUSE -TREE GROVE

CLOSEUP of Rose as she fixes the bandage on Chuck's leg (it is seen to have come unloosened) - she rewraps it with gentle devoted care and seems more than ordinarily appealing and lovely.

EXT. FARMHOUSE - TREE GROVE

CLOSEUP of Chuck as he looks down at Rose - the longing to hug her in his arms and caress her, plainly surges over him - he makes a move to embrace her, then checks himself, remembering the "brother" role he is playing the fact that he has fallen in love with her, is first definitely asserted in this scene - it is not the lust and desire that Dapper displayed, but seems to be real devotion.

291

EXT. FARMHOUSE - TREE GROVE

CLOSE SHOT of Rose and Chuck as he finishes rewrapping the bandage - she looks up at Chuck, innocent of the emotion that quivers through him - their eyes meet - Chuck momentarily forgets himself - he clasps Rose in his arms, hugs her tightly and showers her with caresses.

292

EXT. FARMHOUSE - GARDEN

CLOSEUP of Dapper as he sees Chuck embrace Rose (off) he mutters a furious oath - his bitterness swells - he flings the cigarette out of his mouth, rises from behind the clump of bushes and exits toward them.

293

EXT. FARMHOUSE - TREE GROVE

CLOSEUP of Dapper as he sees Chuck embrace
CLOSE SHOT of Rose and Chuck - As Chuck checks himself and quickly releases Rose from his loving embrace - Rose is utterly dumbfounded, she doesn't know what to think she exclaims, innocently blushing

TITLE

"WHY BROTHER - YOU'RE ACTING MORE AND MORE LIKE A SWEETHEART EVERY DAY!"

BACK TO SCENE Chuck recovers from the misstep he has made, and hastily explains, hiding his racing emotions by a "brotherly" smile - he declares

TITLE

"SOMETIMES YOU DO SEEM MORE THAN A SISTER - I GUESS IT'S BECAUSE WE'VE BEEN PARTED SO MANY YEARS."

BACK TO SCENE Chuck laughs at the idea and past Rose's hand affectionately - they both suddenly look off.

294

EXT. FARMHOUSE - TREE GROVE

CLOSEUP of Dapper - he looks down at Rose and Chuck (off) pretending to be in the best of spirits and says

TITLE

"WILL YOU PARDON US, ROSE - YOUR BROTHER
AND I HAVE SOME IMPORTANT BUSINESS MATTERS
TO DISCUSS."

BACK TO SCENE Dapper smiles, sorry to interrupt "brother and sister" - he draws an official looking letter out of his pocket, to help his bluff along.

295

EXT. FARMHOUSE - TREE GROVE

MED. SHOT of Chuck, Rose and Dapper - Rose gladly excuses herself and turns back toward the farmhouse, entirely innocent of the bluff Dapper has pulled - Chuck and Dapper watch her exit, then turn facing each other, both frowning - both sulky and angry.

296

EXT. FARMHOUSE - TREE GROVE

CLOSEUP of Dapper - fury dominates him - he looks back to be positive Rose is gone, then towers over Chuck in a spasm of rage - he demands

TITLE

"WHAT'S THE IDEA? TRYING TO RUIN OUR
SCHEME - TRYING TO CHEAT ME OUT OF THE
LOOT!"

BACK TO SCENE Dapper is furious, hardly able to resist physical violence.

297

EXT. FARMHOUSE - TREE GROVE

CLOSEUP of Chuck as he defends himself against Dapper's raging accusations - his blood boils in anger and asserts himself, snapping his reply

TITLE

"WHY SHOULDN'T I LIKE HER? IF MY HEALTH
AND CARE HAD BEEN IN YOUR HANDS, I'D BE
BURIED BY NOW!"

BACK TO SCENE Chuck completes title, and sinks back in his chair, weakened by the excitement of his denouncement.

298

EXT. FARMHOUSE - TREE GROVE

WIDER ANGLE of Dapper and Chuck - Chuck's title has increased Dapper's wrath - he loers down at Chuck, trembling with a mad passion to thrash him, barely able to forestall physical violence - Chuck eyes him squarely the first time he ever had - Dapper shakes his clenched fist in his face and exclaims grimly

TITLE

"IF ANYBODY GETS HER, IT'S ME - MEANWHILE
I'LL GIVE YOU ONE LAST CHANCE TO LEARN
HER SECRET."

BACK TO SCEN Dapper emphasizes his statement with a bitter curse, sneers in Chuck's face, whirls around and exits toward farmhouse - Chuck stares after him, scowling then starts slowly propelling the wheelchair in his tracks.

299

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of Rose in her bedroom - the bouquet of flowers Paul brought are in a vase on the bureau next Rose's elbow - she gazes at them fondly and presses one of the petals to her lips - a happy thought lurks in her mind - she smiles happily, then looks down at the necklace, wondering and puzzled

FADE OUT

SUBTITLE

AS DAY FOLLOWED DAY, PAUL SWEEP AWAY
ROSE'S AFFECTIONS FROM UNDER THE GANGSTER'S
VERY NOSES.

300

FADE IN
EXT. LAKESIDE - DAY

MED. PULL SHOT of a picturesque spot at the rim of a cool, rippling lake - a road runs alongside the water's edge - Paul's flivver is discovered coming down the road it slows down and stops beneath a sheltering tree, at the lakeside - Rose and Paul are discovered in the car - they alight, smiling and happy and stroll, hand in hand, toward lake - Paul carries a lunch basket.

301

EXT. LAKESIDE

MED. SHOT of Paul and Rose - they sit down in the green grass on the edge of the lake - Rose merrily opens the lunch basket and spreads out a neat, appetizing assortment of sandwiches, olives, cake, etc. Paul laughingly bites into the cake, then suddenly changes and becomes romantically serious

302

EXT. LAKESIDE

CLOSEUP of Paul - he is all seriousness - he gazes devotedly at Rose (off) - then declares his love in sincere pleading voice

TITLE

"DON'T YOU REALLY CARE FOR ME, ROSE - YOU MUST KNOW THAT I LOVE YOU, MORE -- MORE THAN ANYTHING."

BACK TO SCENE Paul is romantically convincing - his eyes devour Rose's sweetness and beauty - he waits pleadingly for her reply.

303

EXT. LAKESIDE

CLOSEUP of Rose - Paul's declaration momentarily saddens her - she registers true affection for him - then her expression changes - she lowers her eyes thoughtfully and replies

TITLE

"I LIKE YOU PAUL - BUT I OWE BROTHER SO MUCH I MUSTN'T THINK OF ANYONE ELSE 'TILL HE RECOVERS."

BACK TO SCENE Rose's face lights up at the thought of her brother - her eyes sparkle - she reaches her hand out to console Paul (off)

304

EXT. LAKESIDE

CLOSE SHOT of Paul and Rose as she pats his hand with her own and laughs him out of his temporarily downcast mood - he rouses to her smiles and they are soon joking and in the best of spirits - Paul eagerly devours a sandwich - Rose munches on an olive and teases him playfully.

FADE OUT

SUBTITLE

MEANWHILE, A NERVOUS TENSION HUNG OVER THE FARMHOUSE - THE TENSION THAT USUALLY PRECEDES AN EMOTIONAL STORM

305

FADE IN

INT. FARMHOUSE - LIVING ROOM

MED. SHOT of Dapper and Chuck in wheelchair - Dapper is pacing up and down the room, nervously, lighting one cigarette after another in an ugly mood - Chuck stares at him in frowning silence.

306

INT. FARMHOUSE - LIVING ROOM

CLOSEUP of Chuck - he thinks a moment in deliberate silence, then addresses Dapper (off) in a grim, convincing voice - he declares

TITLE

"I TELL YOU WE'RE A COUPLE OF BOOLS TO DECEIVE HER ANY LONGER - SHE'S ABSOLUTELY INNOCENT!"

BACK TO SCENE Chuck is definitely sincere - he emphasizes his declaration by banging his clenched fist on the arm of his wheelchair.

307

INT. FARMHOUSE - LIVING ROOM

CLOSEUP of Dapper - he hesitates in his nervous pacing and listens to Chuck's statement (off) in brooding silence - slowly he nods his head, admitting defeat to his scheme and says

TITLE

"IT LOOKS LIKE YOU'RE RIGHT - I WOULD HAVE SWORN SHE WAS GUILTY, BUT I GUESS I PULLED A BOKER.

BACK TO SCENE It plainly hurt Dapper's ego to admit defeat to his scheme - he mutters a disgusted oath, and flings the cigarette from his lips.

308

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Chuck and Dapper - an idea registers on Dapper's disappointed features - he declares bitterly

TITLE

"WE'VE LOST TIME AND MONEY ENOUGH - WHILE SHE'S WITH THE DOC, LET'S BEAT IT FOR FRISCO."

BACK TO SCENE this obviously does not agree with Chuck's idea of the matter - he shakes his head at Dapper and disagrees with the latter's plan, saying

TITLE

"THE DECENT THING TO DO IS CONFESS AND STAKE HER TO A BANK ROLL BEFORE WE B' OW."

BACK TO SCENE Dapper sneers, and laughs coldly at Chuck's suggestion - he pantomimes his absurd disgust at the idea.

309

INT. FARMHOUSE - LIVING ROOM

MED. SHOT of Chuck and Dapper - Dapper has apparently made up his mind to go - he starts towards men's room - an idea comes to Chuck - he stops Dapper, pantomining his disability and indicating his disabled leg - (the bandages have been removed, yet it is still seen to be crippled) This puts a crimp in Dapper's plan, he frowns, then, smiles to himself, crosses room and produces a cane from behind the fireplace mantle - he returns to Chuck, who has watched him in sulky silence, and bodily lifts him out of the wheel chair, roughly handing him the cane, and towering over him demanding that he stand on his own feet -

310

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Chuck standing beside the wheelchair, propped up on the cane - he violently objects to Dapper's plan (off)

311

INT. FARMHOUSE - LIVING ROOM

CLOSE SHOT of Dapper as he thrusts forward his dominating jaw and leers up to Chuck (off), demanding that he comply with his order - fury and wrath surges up within him - his eyes narrow - his hand darts to his jacket pocket

INSERT

Of Dapper's coat pocket - his hand in it - the pocket bulges in the form of a revolver - the barrel can be seen through the cloth -

BACK TO SCENE Dapper points the gun grimly toward Chuck indicates the door to men's room (off), and orders Chuck to advance in a growling, determined voice.

312

INT. FARMHOUSE - LIVING ROOM

FULL SHOT of Dapper and Chuck in foreground, as Chuck is forced to hobble on the cane toward the men's room - Dapper follows, his hand still on the revolver, a victorious grin curling his lips - Chuck pauses at the doorway and looks back at the menacing bulge in Dapper's pocket, then shrugs hopeless and beaten, and exits through the door - Dapper follows, laughing harshly

313

INT. FARMHOUSE - MEN'S ROOM

MED. SHOT of Chuck as he hobbles from door to bed and leans against it for support - Dapper trails him into scene, dominating and determined - he quickly draws the satchels from under the bed and throws them on the bed - Chuck eyes him in obvious hatred - Dapper feels the revolver and exclaims

TITLE

"DOUBLE CROSS ME AND I'LL GIVE YOU
SOMETHING TO BE CRIPPLED ABOUT - PACK UP
WHILE I SEND FOR THE BUGGY!"

BACK TO SCENE Dapper plainly means what he says - he stands over Chuck, daring him to make one move.

314

INT. FARMHOUSE - MEN'S ROOM

CLOSE SHOT Chuck and Dapper - Chuck can barely resist violence - he looks down at the bulge in Dapper's coat pocket, and realizes the futility of physical combat - reluctantly he starts stuffing their clothes away in the satchels - Dapper watches him in proud, conceited silence, his hand on the revolver, grinning.

FADE OUT

FADE IN
INSERT

Of a hurriedly scribbled note on a scrap of paper - it is pinned on the bureau, close to the mirror and reads:

Rose:

Your brother and me have gone to
the village on business - don't
wait up for us.

LAP DISSOLVE TO

315

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of Rose reading the note on the bureau - she looks at it puzzled, then smiles to herself, taking it for granted, and removes her hat and coat, which suggests that she has just returned from her ride with Paul - she starts brushing her hair, then glances again at the note, wondering, still unaccountably puzzled.

FADE OUT

316

FADE IN
EXT. DEPOT - NIGHT

LONG SHOT of a small town depot - it is dimly lit by gas lamp posts illuminate the scene - a baggage man one of the station agents stand under the depot

SCENE CONTINUED

316 continued

sheltering porch, one carries a lantern - the horse and buggy in which Rose, Chuck and Dapper first arrived at the farmhouse is discovered drawing up to the depot - it stops at the platform.

317

EXT. DEPOT - NIGHT

MED. SHOT of the aged buggy driver, Dapper and Chuck as they alight from the buggy on the depot platform - Dapper quickly pays the fare - Chuck stands leaning on his cane, watching him with sharp brooding eyes - Dapper picks up the satchels, nudges Chuck and nods towards the train track side of the station - Chuck turns and bitterly hobbles in the indicated direction - Dapper follows - carrying their luggage.

318

EXT. DEPOT AND TRAIN - NIGHT

LONG SHOT of Chuck and Dapper as they come into scene at the baggage window of the depot - a clerk is at the window - Dapper quickly hands him the satchels and checks them - Chuck eyes him coldly - Dapper pockets the checks and returns Chuck's grim stare - they both turn toward the tracks, watching the oncoming train.

320

EXT. DEPOT - NIGHT

CLOSE SHOT of Dapper and Chuck - Dapper sides up close to Chuck with a firm, determined expression. Chuck stands leaning on his cane, gritting his teeth - Dapper growls a whispered demand and nudges him in the ribs with the pocketed revolver - slowly and reluctantly, Chuck hobbles toward the day coach (off) - Dapper, grim and deliberate keeps the gun pocket close to Chuck's side.

321

EXT. TRAIN - COACH DOOR

FULL SHOT of the train - door to day coach in foreground Chuck looks back bitterly at Dapper, then pulls himself up the steps, the cane on his arm - Dapper hurries him up the steps, the cane on his arm - Dapper pauses in the coach doorway and looks back at the depot - the porter climbs up the steps of the coach and stands in front of him.

322

EXT. TRAIN

LONG SHOT of the train as the conductor signals the engineer and the train starts slowly chugging away from the depot.

323

EXT. TRAIN -COACH DOOR

PAN SHOT of the porter and Dapper standing in the open coach doorway as the train pulls away from the depot - camera follows them - Dapper looks back in the coach over his shoulder, then burping the porter aside, jumps off the coach steps to the depot platform - the train draws rapidly away from him.

324

EXT. TRAIN -COACH DOOR

CLOSE SHOT of Chuck - he appears, puzzled and frowning at the open coach door and looks out - registers that he sees Dapper on the platform (off) he face falls he gasps frightened.

325

EXT. DEPOT

CLOSEUP of Dapper as he stands on the depot platform looking at the departing train - he grins and laughs to himself, then a look of anticipation comes into his eyes it is obvious that he is thinking of Rose, he turns away.

326

EXT. TRAIN -COACH DOOR

MED. SHOT of Chuck as he realizes what Dapper must be up to - the porter is in scene looking at him befuddled as idea comes to Chuck - he frantically addresses the porter gesturing back towards the depot and talking madly - a conductor passes through scene - Chuck excitedly turns his attention on him and repeats his frantic words and gestures - the conductor and porter exchange amazed glances.

327

EXT. TRAIN

LONG SHOT of the rear end of the train as it disappears
in the darkness FADE OUT

328

FADE IN

INT. FARMHOUSE - ROSE'S ROOM - NIGHT - RAIN EFFECT

CLOSEUP of a pair of silk hose, a ladies lingerie and
a satin brassiere hanging over the back of Rose's bed
the familiar undergarments seem to lend a certain un-
deniable charm and appeal to the scene LAP DISSOLVE TO

329

INT. FARMHOUSE - ROSE'S ROOM

MED. CLOSEUP of Rose in bed - she is deep in slumber
the covers are partly thrown over her shoulders, re-
vealing her bare arms and lovely features - the oil
lamp dimly illuminate the scene LAP DISSOLVE TO

330

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of the door to living room - it is closed
the knob turns slowly and silently - the door begins to
gradually open - Dapper's features, grim and brooding,
quietly appear in the opening - his hand grasps his
automatic revolver - he looks sharply around the room,
then deliberately settles his gaze on Rose (off) - he
grins and silently enters.

331

INT. FARMHOUSE - ROSE'S ROOM

FULL SHOT of the room - door beside bureau - Dapper
moves on his tiptoes up to the side of the bed - he stares
down at Rose and smiles to himself, satisfied - the
light of desire burns in his eyes - he calmly turns up
the wick of the oil lamp on the bureau, removes his hat
then looks back at Rose shrewdly and quietly sets down
his revolver behind the lamp on the bureau.

332

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of Rose and Dapper as he bends over her, grinning egotistically, and awakens her by stroking her bare shoulder - Rose sits up with a startled gasp of fright - her features relax as she recognizes Dapper she smiles and greets him pleasantly, pulling up the covers around her - Dapper eyes her in staring silence Rose questions him, becoming worried and puzzled - she edges away.

333 INT. FARMHOUSE - ROSE'S ROOM

CLOSEUP of Dapper - he laughs coldly, shrugs and calmly remarks

TITLE

"YOU'RE BROTHER'S LEFT - FROM NOW ON I'M YOUR GUARDIAN - HE GAVE YOU TO ME."

BACK TO SCENE Dapper's voice is firm and deliberate - he smiles his prettiest, trying to show off to best advantage

334

INT. FARMHOUSE - ROSE'S ROOM

CLOSEUP of Rose - she can hardly believe her ears or eyes she shakes her head, endeavoring to grasp a grain of sense from Dapper's statement - dumbfounded she manages to exclaim

TITLE

"SURELY YOU'RE JOKING - I KNOW BROTHER WOULDN'T THINK OF GIVING ME UP!"

BACK TO SCENE Rose wants to think the entire affair a joke, yet an inner sense warns her - she backs away, her fright growing - her body shivers involuntarily.

335

INT. FARMHOUSE - ROSE'S ROOM - NIGHT

WIDER ANGLE of Dapper and Rose - Dapper changes his attitude - he reaches over, grasps Rose by the wrist and draws her to him - he grins and whispers something in her ear - she screams and jerks away, clawing at his face Dapper sneers at the rebuff and lunging across the bed, grips her in his massive hands - Rose struggles to pull away.

336

INT. FARMHOUSE - ROSE'S BEDROOM

CLOSEUP of the door and the edge of the bureau - the door silently opens - a man's hand darts out and reaches toward the oil lamp on the bureau - Dapper's automatic is beside the lamp - the hand picks it up and darts back in the door.

337

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of Dapper and Rose - he has her in his massive arms - she bites and claws to free herself - slowly Dapper lifts her up off the bed - suddenly his face goes pale - he drops Rose and whirls around, facing closet (off) his eyes stare speechless - his face falls & Rose follows the indication of Dapper's pale gaze - she too stares speechless.

338

INT. FARMHOUSE - ROSE'S ROOM

MED. CLOSEUP of Chuck standing in the doorway of the closet the automatic is leveled at Dapper (off) - he leans heavily on his cane - ~~maximally~~ a grim smile curves his lips his eyes are half closed - he looks, tough, dangerous and hard boiled customer - slowly he hobbles forward the revolver aimed steadily.

339

INT. FARMHOUSE - ROSE'S ROOM

MED. SHOT of Chuck, Dapper and Rose - Dapper slowly recovers from his first amazed stupidity - Rose thrilled at the sight of her "brother" - Chuck hobbles between them - Dapper laughs bitterly and calmly sits down in the nearest chair - Chuck keeps the automatic leveled on him - Rose crosses to her "brothers" side.

340

INT. FARMHOUSE - ROSE'S ROOM -

CLOSEUP of Dapper as he calmly lights a cigarette looks
up at Chuck (off) grins and asks

TITLE

"NOW THAT YOU'VE TURNED OUT TO BE
A DIME NOVEL HERO -WHAT'S THE
BIG IDEA."

BACK TO SCENE Dapper's ego refuses to consider himself
licked - he strives desperately to turn the scene into
farce, wanting to laugh himself out of his predicament
he puffs leisurely on the cigarette.

341

INT. FARMHOUSE - ROSE'S ROOM

CLOSEUP of Chuck with Rose suggested at his side & he
grimly replies to Dapper (off)

TITLE

"THE BIG IDEA IS THE TRUTH - I'M GOING
TO TELL ROSE EVERYTHING -TELL HER HOW
WE'VE LIEF AND DECEIVED HER."

BACK TO SCENE Chuck is plainly determined to see the matter
through - he turns to Rose - the revolver remains aimed
at Dapper (off) - Chuck's face falls - he lowers his
eyes, beaten and ashamed.

342

INT. FARMHOUSE - ROSE'S ROOM

MED. SHOT of Dapper, Chuck and Rose as Chuck leans on
his cane between them and makes his confession, clean
breasting everything - Dapper sits smoking, quietly amused
by Chuck's mentality - Rose listens with unbelieving
ears, tears surge up in her eyes as Chuck hurt and ashamed
of his deceitful role, tells his story.

343

INT. FARMHOUSE - ROSE'S ROOM

CLOSEUP of Chuck as he looks at Rose (off) with pleading
eyes that beg for forgiveness and biting his lips declares

TITLE

"AND SO YOU SEE I'M NOT YOUR BROTHER
AFTER ALL -WE'RE JUST A COUPLE OF
MERCILESS CROOKS."

BACK TO SCENE Chuck grits his teeth, determined to tell
everything - his love for Rose is obvious in his grim
features, with lowered eyes and a guilty conscience, he
continues

TITLE

"YOUR DEVOTION HAS MADE ME REALIZE
WHAT BRUTES WE'VE BEEN - I'LL DO
ANYTHING FOR YOUR FORGIVENESS!"

SCENE CONTINUED

343 continued

BACK TO SCENE Chuck's expression begs for Rose's forgiveness his eyes grow dim - he stands gazing at her in silence, an ashamed, self-confessed rotter.

344

INT. FARMHOUSE - ROSE'S ROOM

WIDER ANGEL including the trio - Rose is sobbing as the incredible realization of Chuck's confession dawns in her mind - her fondest dreams crumble - the walls of life seem to crash about her - she stands, dazed and quivering, not knowing what to do or say - Dapper sits gazing at her with a mean grin on his lips - he chuckles hoarsely and calmly blows a ring of smoke - Chuck, his automatic still leveled on Dapper, stands between them with bended head, leaning on his cane.

345

INT. FARMHOUSE - ROSE'S ROOM -

CLOSEUP of Rose as she finds her "lost" voice - she stares at Chuck in slowly growing hatred at last she bitterly exclaims

TITLE

"I DIDN'T BELIEVE ANY MAN COU D HURT
ANYONE AS YOU'VE HURT ME - YOUR
PRETENCE AND DECEIT IS DESPICABLE -GO!"

BACK TO SCENE Rose coldly gestures toward the living-room door (off) sobbing and quivering, and orders Chuck to leave.

346

INT. FARMHOUSE - ROSE'S ROOM

MED. SHOT of the trio - as Dapper laughs at the scene, Chuck pleads with Rose for forgiveness - Rose crouches away from him in obvious hatred and loathing and demands that he leave - Chuck seems to realize the futility of his pleas - he turns away with dim eyes and throbbing body, faces Dapper and gesturing with the revolver, orders Dapper to rise and advance ahead of him - Rose watches them in trembling silence - Dapper gets up, throws her a mocking kiss, and turns toward the door - Chuck hobbles behind him, the automatic close to Dapper's side.

347

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of Dapper as he advances to the living room door - Rose's fur coat is hanging on a wall hook - Dapper spots it, grins, takes it down and tucks it under his arm - then turning back toward Rose (off) he remarks smirking

TITLE

"YOU CAN KEEP THE PEARLS - THE NEAREST
THEY EVER CAME TO A SHE L WAS IN A
CLAM CHOWDER CAFE."

BACK TO SCENE so saying, Dapper chuckles, and turns through the door - Chuck enters scene and follows him through the door, beaten and utterly depressed.

348

INT. FARMHOUSE - ROSE'S ROOM

CLOSEUP of Chuck - he pauses in the doorway and looks back longingly at Rose (off) - there is a world of love and devotion in this, his last pleading glance - then slowly he passes through the door and out of scene, his eyes lowered in shame, his head banded in grief - the door closes on his back.

349

INT. FARMHOUSE - ROSE'S ROOM

CLOSE SHOT of Rose - she bitterly turns her back on Chuck and slowly sinks down on the bed, burying her head in her hands - a pathetic, broken-hearted child.

FADE OUT

FADE IN
INSERT

Of a handwritten note - it reads

Dear Miss Rose

The least I can say is that I am
sorry - sometimes even the worst
of us are forced to do things
against our wishes - I am ashamed
someday you will know that I am
not all bad - until then goodbye
Chuck

P.S. I am leaving you every cent I
have in the world

LAP DISSOLVE TO

350

INT. FARMHOUSE -LIVING ROOM -DAY

CLOSE SHOT of Rose reading the note at the center table a fat roll of greenbacks are on the table - she looks at the money, then back at the note, wondering, puzzled and studies a certain paragraph

INSERT

IRIS DOWN on paragraph of Chuck's note which reads

Someday you will know that I am not all bad - until then goodbye

Chuck

351

INT. FARMHOUSE -LIVING ROOM

CLOSEUP of Rose as she rereads the certain paragraph in Chuck's note - again she wonders, puzzled - her swollen eyes are proof of how she has suffered from the sordid realization of how cruelly destiny has mistreated her - it is obvious by her expression that Chuck's note has aroused some doubt in her mind as to whether he is really to blame or not.

352

INT. FARMHOUSE -LIVING ROOM

MED. SHOT of Rose - she registers that she hears someone on the veranda - quickly brushes back her hair, assumes a forced smile and timidly advances toward the door, not knowing what to expect next.

353

EXT. FARMHOUSE -VERANDA

CLOSE SHOT of Paul as he knocks on the living room door and waits with smiling anticipation - the door opens, revealing Rose - she greets him with pretended gaiety he takes her playfully by her arm and leads her across the veranda out of scene.

354

EXT. FARMHOUSE -VERANDA

CLOSEUP of Paul as he faces Rose and suddenly becomes serious - he pauses a moment thoughtfully, then declares in a moderate, sympathizing voice

TITLE

"I SAW YOUR BROTHER THIS MORNING - I WAS SORRY TO HEAR OF HIS SUDDEN FINANCIAL REVERSES."

BACK TO SCENE Paul is sincerely sorry - he continues sympathetically with Rose

SCENE CONTINUED

354 continued

TITLE

"I ASSURED HIM I WOULD FIND A POSITION
FOR YOU IN MY OFFICE - WILL YOU ACCEPT?"

BACK TO SCENE Paul plainly anticipates a furtherance of
their romance through the affiliation of having Rose
always near him - his expression pleads for her to accept.

355

EXT. FARMHOUSE - VERANDA

CLOSEUP Rose as she listens with concealed amazement at
how Chuck has alibied his sudden departure and how he
has fixed her for the future - she wants to accept
Paul's sincere offer, yet she feels that somehow how
she shouldn't - she replies

TITLE

"I APPRECIATE YOUR OFFER, PAUL -
BUT REALLY I COULDN'T ACCEPT CHARITY."

BACK TO SCENE Rose is sincere - she lowers her eyes,
dreading the thought of a homeless and companionless
future, yet not wanting to have Paul feel that it is
his duty to take her in.

356

EXT. FARMHOUSE - VERANDA

CLOSE SHOT of Paul and Rose as Paul refuses to take no
for an answer and boyishly pleads and begs Rose to accept
the position - at first she is reluctant and absolutely
refuses - but as Paul refuses to be discouraged and
insists, Rose's defense weakens and she finds herself
accepting - Paul is overjoyed - he gives Rose a playful
squeeze and taking her by the hand, leads her away,
talking rapidly with youthful enthusiasm. FADE OUT

357

FADE IN

EXT. RAILROAD TERMINAL - DAY

LONG SHOT of a railroad terminal (preferably some met-
ropolitan station to resemble the 3rd & Townsend San
Francisco depot) - a crowd of passengers are streaming
out of the terminal doors - porters, cab chauffeurs,
hotel bus drivers, etc., line the street curb enticing
the passengers to ride in their various vehicles - Chuck
and Dapper are discovered emerging from the terminal exit
they advance to the line of waiting taxis and pause, eyeing
each other with grimsuspicious glances.

358

EXT. RAILROAD TERMINAL

CLOSE SHOT of Dapper and Chuck - Dapper carries the fur coat in a bundle - he stares at Chuck and openly sneers
Chuck faces him squarely, leaning on his cane and resting his leg - Dapper assumes a half-way pleasant smile and declares

TITLE

"NO USE SPLITTING UP OVER A SKIRT -
GIVE ME YOUR HAND, PAL - WE'LL FIND
OUT WHERE THAT COIN IS YET!"

BACK TO SCENE Dapper is willing to let bygones lay where they are - he shrugs and offers Chuck his hand.

359

EXT. RAILROAD TERMINAL

CLOSEUP of Chuck - Chuck does not respond to Dapper's offer - he shakes his head, and replies in a firm determined tone

TITLE

"NOTHING DOING - WE'VE RUINED HER
LIFE AND IT'S TAUGHT ME A LESSON
I'M GOING STRAIGHT!"

BACK TO SCENE Chuck is grimly sincere - he turns out of scene without answering and exits

360

EXT. RAILROAD TERMINAL

WIDER ANGLE with Dapper in foreground, his back to camera
Chuck is hobbling down the sidewalk in the throng of passengers and slowly vanishes in the congested traffic of the busy street - Dapper stares after him, then turns around facing the camera, a bitter scowl on his features
he mutters a curse to himself, and hailing a chauffeur broodingly exits toward the line of waiting cabs FADE OUT

SUBTITLE

ROSE GRADUALLY FORGOT HER DEEP SORROW
AND DISAPPOINTMENT - PAUL'S DEVOTION
SEEMED TO BLOT OUT THE PAST.

361

FADE IN

INT. DOCTOR'S OFFICE - DAY

FULL SHOT of Paul's office (two rooms - medical room and reception room which opens on a hallway - furniture and fixtures suggesting a rather old-fashioned office building) Rose is discovered at a phone desk in the f.g

SCENE CONTINUED

361 continued

she wears a neat, white medical apron - Paul is in his street clothes at her side, his arm partly around her they are both in a happy laughing mood - Paul has a surprise for Rose - he makes her close her eyes - from his pocket he produces a ring - Rose opens her eyes and sees it with delight and elation - as Paul tells her it's for her - Rose is thrilled speechless

INSERT of a diamond solitaire ring in Paul's hand

362

INT. DOCTOR'S OFFICE

CLOSE SHOT of Rose and Paul as Paul takes Rose by the hand and declares

TITLE

"ROSE DEAR - IF YOU'LL SAY YES, I KNOW
WE'LL NEVER, NEVER REGRET."

BACK TO SCENE Rose lowers her eyes thoughtfully in silence and checks her elation and enthusiasm - Paul waits anxiously for her to reply - at last Rose answers - it is apparent that she is not sure of herself

TITLE

"I WON'T PROMISE YET, PAUL - LET'S WAIT
AND SEE WHAT TIME WILL TELL."

BACK TO SCENE Paul is downcast - Rose is affectionately sincere - she cheers him up playfully - depressed, Paul sadly slips the ring back in his pocket - Rose arouses him from his youthful hurt mood

INSERT

Of phone bell ringing.

363

INT. DOCTOR'S OFFICE

MED. SHOT of Rose and Paul - Rose turns and answers the phone - as she talks, Paul rises and exits through doorway to medical room in background - Rose starts writing an address pad attached to the phone.

364

INT. DOCTOR'S OFFICE

CLOSE SHOT of Rose at the phone desk - she hangs up takes the pad and turns quickly toward Paul (off) saying

TITLE

"THERE'S AN ACCIDENT AT THE LAKESHORE
CLUB - THEY WANT YOU TO COME IMMEDIATELY."

BACK TO SCENE Rose rises from desk with address pad -

INT. DOCTOR'S OFFICE

MED. SHOT of Paul as he eagerly responds to the professional call - he replies, picking up his medical case and hat and advancing toward the reception room (off)

TITLE

"SLIP ON YOUR COAT AND COME ALONG -
YOU'VE NEVER SEEN THE CUB."

BACK TO SCENE Paul hurriedly exits toward Rose (off) medicine case in hand - all the sentimental romance has left him - he is grimly serious at the thought of duty ahead.

366

INT. DOCTOR'S OFFICE

WIDER ANGLE of Rose and Paul as Rose quickly slips on her hat and coat, apparently pleased by the diversion Paul opens the hallway door and they hurriedly exit.
FADE OUT

SUBTITLE

GRIMLY DETERMINED TO RECOVER THE VANISHED
BANK LOCK, DAPPER CALLS HIS HENCHMEN INTO
CONFERENCE.

367

FADE IN

INT. DAPPER'S BACKROOM - DAY

MED. FULL SHOT of Dapper Milkweed, the woman forger, and two new gangsters - the pool hall is seen through window in background - it is almost deserted - Dapper is talking earnestly in a hushed voice to his confederates - the door to the pool hall opens, revealing Lop Ear - he closes the door and swiftly advances to Dapper with who eyes him anxiously.

368

INT. DAPPER'S BACKROOM

CLOSE SHOT of Dapper as Lop Ear steps into scene beside him - his face is wreathed in proud smiles - he declares

TITLE

"I FOLLOWED YOUR TIP - WE'RE ON THE
TRAIL OF THE GUILTY BIRD THIS TIME.
NO POOLING."

BACK TO SCENE Dapper's face lights up - Lop Ear whispers something further as to the matter - their heads draw together in hushed conference, both smiling and satisfied Dapper nods, and turns to the group of henchmen.

INT. DAPPER'S BACKROOM

CLOSEUP of Dapper as he addresses his gangsters - he looks them over shrewdly and declares

TITLE

"THIS IS THE PERSON I SHOULD HAVE GONE
AFTER BEFORE WASTING TIME ON THE GIRL -
BUT IT'S NOT TOO LATE YET."

BACK TO SCENE Dapper completes title and gestures for his henchmen to gather around him.

370

INT. DAPPER'S BACKROOM

MED. SHOT of the henchmen as they obediently surround Dapper and listen alertly to his words - he talks in a gruff, determined voice, emphasizing his words with grim expression. FADE OUT

SUBTITLE

THE CRESCENT LAKESIDE CLUB WAS A
RENDEZVOUS FOR SAN FRANCISCO'S SOCIETY
COLONY.

371

FADE IN

EXT. LAKESIDE CLUBHOUSE - DAY

LONG SHOT of a picturesque log-cabin type club building on the edge of a pretty lake - it is a typical California country club house LAP DISSOLVE TO

372

INT. LAKESIDE CLUBHOUSE

FULL SHOT of a score of club members, male and female group about a couch in the center of the main club room - it is a typically characteristic setting, suggesting an elaborate hunting lodge - most of the club members are fashionably garbed in riding habits, golf knickers or hiking boots - several servants are among them - they crowd about the couch, talking excitedly - the character on the couch is not visible from this angle.

373

INT. LAKESIDE CLUBHOUSE

CLOSE SHOT of Paul and Rose as they enter clubhouse - a servant opens the door - he glances at Paul's medicine case and quickly gestures toward the group at the couch (off) - Paul exits in the indicated direction - Rose follows, a trifle timidly.

374

INT. LAKESIDE CLUBHOUSE

MED. SHOT of the group around the character on the couch as Paul enters, followed by Rose - the club members stand back out of Paul's way - he bends over the patient Rose waits for instructions.

375

INT. LAKESIDE CLUBHOUSE

CLOSE SHOT of Paul as he bends over the patient on the couch - the male character wears a riding habit and spurs - he has apparently had a spill from a horse - he lays face downward - his arm and wrist is injured - a towel is wrapped around his head - Paul speaks to him and gently rolls him over, revealing his identity - it is Harrison Breen, Vice President of the Bank - he apparently knows Paul, smiles and shakes hands with him feebly Paul examines the arm and wrist with professional sternness

376

INT. LAKESIDE CLUBHOUSE

CLOSEUP of Rose as she waits for instructions from Paul (off) - she gazes at the patient and suddenly realizes who it is - the realization almost flattens her - she blinks her eyes as though she faced a vision - her head reels - quickly, she turns partly away, and lowers her pale features.

377

INT. LAKESIDE CLUBHOUSE

CLOSEUP of Breen with Paul suggested, treating the injured arm and wrist - Breen is apparently in some pain - he grits his teeth and turns away - suddenly his eyes open wide - he stares at Rose (off) then muffles an amazed gasp - eyeing her coldly and silently, he nods his head and smiles to himself with an accusing expression on his firm features.

378.

INT. LAKESIDE CLUBHOUSE

WIDER ANGLE of Paul, Breen, Rose and the surrounding group of club members - Paul has his medicine case open - he is bathing the wrist and arm with iodine - the wrist is cut - the arm is severely bruised - Paul goes through his work methodically - Rose is standing behind him her eyes turned away - she is plainly pale and frightened - Breen eyes her casually, yet behind his expression, his grim forcefulness is obvious - Paul finishes bathing the arm and turns to Rose, giving her an order - Rose nods obediently and selects a roll of bandage from the medicine case, handing it to Paul who motions for her to assist him - reluctantly, Rose bends over Breen, endeavoring to keep her eyes from him -

379.

INT. LAKESIDE CLUBHOUSE

CLOSE SHOT of Paul and Rose with Breen's injured arm in scene - Paul starts bandaging the arm - he tells Rose to hold the bandage on the wrist - Rose, quivering and fearstricken, complies - her hands tremble as she holds Breen's wrist, her breath comes in short frightened pants - Paul is too immersed in his work to notice her peculiar conduct -

380.

INT. LAKESIDE CLUBHOUSE

CLOSEUP of Breen with Rose's hands holding his arm in scene as she assists Paul in the bandaging - Breen smiles to himself, his eyes never leaving Rose for an instant - he shrugs thoughtfully, and mentally convicts her with his sharp, merciless eyes - slowly the bandage works up the arm.

381.

INT. LAKESIDE CLUBHOUSE

CLOSEUP of Rose holding Breen's arm, and mentally fighting off his accusing stare - her lips quiver, beads of perspiration form on her brow, tears glisten in her eyes - she lowers her head to conceal them - as the bandaging is completed, she breathes a deep sigh of relief and rises up out of scene. -

382

INT. LAKESIDE CLUBHOUSE

CLOSE SHOT of Paul and Breen as he ties the bandage, closes his medicine case, and gives Breen a few medical instructions. Breen listens intently as though nothing has occurred regarding Rose (off) - then as Paul shakes his hand and starts to leave, Breen remarks in a casual voice:

TITLE:

"I'LL DROP IN YOUR OFFICE TOMORROW - THERE'S SOMETHING I MUST SEE YOU ABOUT - SOMETHING PERSONAL"

BACK TO SCENE - Breen looks at Rose (off) - then smilingly bids Paul adieu - Paul turns out of scene.

383.

INT. LAKESIDE CLUBHOUSE

FULL SHOT of the group as Rose and Paul make their way through the crowd toward the door - Breen gazes after them - his friends huddle over him, examining the wrist and offering him a cocktail - Rose and Paul exit out of scene through door in background - the clubhouse begins to resume a normal attitude now that the excitement of the accident has subsided.

384.

INT. LAKESIDE CLUBHOUSE

CLOSEUP of Breen as he watches Rose and Paul exit with a sharp gaze - he down the proffered cocktail - then nods his head knowingly, satisfied -

385.

EXT. LAKESIDE CLUBHOUSE

MED. LONG SHOT of Rose and Paul as they emerge from the clubhouse and advance toward the parked flivver in foreground - Rose is plainly nervous and excited - as Paul helps her in the car, he notes her paleness and quivering anxiety - he wonders, puzzled as he climbs in the seat beside her. -

386.

EXT. LAKESIDE CLUBHOUSE

CLOSE SHOT of Paul and Rose as he sits down in the flivver beside her and looks at her sharply - Rose tries to avoid his gaze - Paul innocently questions her - Rose forces a smile and replies in a weak voice:

TITLE:

"IT'S FOOLISH, I KNOW - BUT ACCIDENTS
ALWAYS MAKE ME FEEL ILL."

BACK TO SCENE - Rose pretends to smile at her assumed weakness - Paul smiles, sympathizing, and pantomimes th at the air will do Rose good - Rose is not so positive.

387.

EXT. LAKESIDE CLUBHOUSE

WIDER ANGLE - An idea comes to Paul - he again produces the ring from his pocket, shows it to Rose, and laughingly remarks:

TITLE:

"FROM NOW ON YOU'RE GOING TO SEE THIS ONCE
AN HOUR 'TILL YOU ACCEPT ME!"

BACK TO STREET - Paul grins, replacing the ring in his pocket and steps on the motor - Rose forces herself to smile vaguely - as the car drives out of scene, at Clubhouse ~~with~~ Paul slips his arm around Rose, and Rose looks back at Clubhouse with fear in her eyes, and shivers involuntarily -

FADE OUT.

388.

FADE IN
INT. CHUCK'S ROOM - NIGHT

CLOSEUP OF Chuck's hand writing on a sheet of cheap stationery - the writing reads:

Dearest Rose:

I've sworn off - a friend has promised me a square job. You've pulled me out of a rut. I love you and someday ---

The hand slowly stops writing -

LAP DISSOLVE TO

389.

INT. CHUCK'S ROOM - NIGHT

FULL SHOT of Chuck's room in boarding house - it is neat and clean - the furniture and decorations are crude and ancient - the wall paper is aged - Chuck is discovered seated at a table in foreground - he is reading what he has written, frowning to himself - his coat and hat are thrown over a chair - he is in vest and shirt sleeves -

390.

INT. CHUCK'S ROOM - NIGHT

MED. CLOSEUP of Chuck as he looks at the letter, despondent and obviously downhearted - slowly he tears it to pieces and scatters it across the table - for a moment he sits in silent meditation, his thoughts on Rose - a smile of happy recollection crosses his features - gradually it fades - he picks up the pen and a new sheet of stationery and tries again, laboring over the words -

INSERT:

Of a 'phone bell ringing.

391. INT. CHUCK'S ROOM - NIGHT

MED. SHOT with wall 'phone in foreground and Chuck at table in background - Chuck rises, puzzled, and advances to the phone - takes off the receiver and says, "Hello?" into the mouthpiece - a frown clouds his brow -

392. INT. APARTMENT @ RECEPTION ROOM - NIGHT

CLOSE SHOT of Dapper seated at the phone stand in the apartment he and Chuck first took Rose after her release from the reformatory - Dapper grins into the mouthpiece of the phone and says:

TITLE:

"MEET ME AT THE OLD APARTMENT, PAL
I'M GETTING THE GOODS ON THE REAL
PARTY AND I NEED YOUR HELP!"

BACK TO SCENE - Dapper is sincere - he pleads earnestly for Chuck to rejoin the gang -

393. INT. CHUCK'S ROOM - NIGHT

CLOSEUP of Chuck at the wall phone as he grimly replies, shaking his head with the firm determination of his answer.

TITLE.

"YOU CAN HAVE MY SHARE - I'M ON THE LEVEL
FROM NOW ON."

BACK TO SCENE - Chuck completes title and hangs up - frowns and turns back toward the table -

394. INT. APARTMENT - RECEPTION ROOM - NIGHT

FULL SHOT of the apartment as Dapper slams down the phone angrily and turning away, paces up and down the reception room with bitter brooding steps - he lights a cigarette and flings away the match, muttering a curse. -

395. INT. CHUCK'S ROOM - NIGHT

MED. SHOT of Chuck - Dapper's interruption and offer has seemed to get on Chuck's nerves - he too paces up and down his room, nervous and worried - like Dapper, he too lights a cigarette and flings away the match, then sits down at the table and picks up the pen -

FADE OUT.

SUBTITLE:

ROSE LONGED TO FLEE FROM BREEN AND THE
ECHO OF HER PAST - YET SHE WAITED AND
DARED TO HOPE THAT HE WOULD NOT BETRAY HER.

396.

FADE IN

INT. DOCTOR'S OFFICE - FRONT ROOM - DAY

CLOSE SHOT of Rose and Paul in the front room of the office. Paul is again boyishly insisting that Rose accept his ring - he pleads and begs with youthful enthusiasm - they are beside the phone desk - Rose is worried and depressed - she makes a gay attempt to appear happy and forces a smile - Paul takes her hand and laughingly attempts to slip on the ring - Rose teasingly refuses -

297.

INT. DOCTOR(S OFFICE - FRONT REAR ROOM

CLOSEUP of Rose with Paul suggested as she hides her hand behind her, cutely refusing the ring - she looks downward at the desk - a trace of concealed fright comes over her features as she sees:

INSERT:

of an address and date pad attached to the
phone - it reads:

September 5 - Tuesday

Appointment with Mr. Breen at 3 p.m.

BACK TO SCENE - Rose grits her teeth, turning away from Paul (off) - a cold quiver runs up her spine - she tries to hide her nervousness -

398.

INT. DOCTOR'S OFFICE - HALLWAY

MED. LONG SHOT of the hallway outside the doctor's office - Breen is advancing briskly toward door to Paul's office in foreground - his left arm is in a black sling - his manner is gruff and determined - he reaches the door, looks at the sign "Paul Jackson, M. D. Enter" painted on it and enters.

399.

INT. DOCTOR'S OFFICE - FRONT ROOM

FULL SHOT of Rose and Paul as Breen enters from hallway. Paul rises, smiling to greet him - they shake hands friendly and Paul inquires about the arm examining the bandages and sling - Rose backs away nervously toward door to rear of room, avoiding Breen's stern gaze - she is pale and trembling - Paul has his back to her and does not see the obvious signs of her anxiety.

400.

INT. DOCTOR'S OFFICE - FRONT ROOM

MED. CLOSEUP of Breen and Paul - Breen looks grimly toward Rose (off) and speaks to Paul, who has completed the examination of the injured arm - he asks:

TITLE:

"I'D LIKE TO TALK PRIVATELY - WOULD YOU MIND ASKING YOUR ASSISTANT TO LEAVE THE ROOM?"

BACK TO SCENE - This causes Paul to wonder - he turns to Rose (off) and complies with Breen's wishes, gesturing toward the door to rear room -

401.

INT. DOCTOR'S OFFICE - FRONT ROOM

CLOSE SHOT of Rose and she nods obediently to Paul (off) and quickly passes into rear room, closing the door on her back - as she does, her face falls, all the spirit and life seems to go out of her - she presents a frightened, forlorn picture -

402.

INT. DOCTOR'S OFFICE - FRONT ROOM.

MED. SHOT of Breen and Paul - they watch Rose exit (off) Paul is curious, he faces Breen anxiously, a trifle befuddled - Breen assumes a stern expression and declares:

TITLE:

"I CONSIDER IT IS MY DUTY TO INFORM YOU THAT YOU ARE EMPLOYING A CONVICTED THIEF."

BACK TO SCENE - Paul is dumbfounded - he can't believe his ears - befuddled, he gestures toward closed door to rear room - Breen nods his head, affirming Paul's pantomimed question.

403.

INT. DOCTOR'S OFFICE - REAR ROOM

CLOSE SHOT of Rose listening at the closed door to front room - as she overhears Breen's statement, tears surge up in her eyes - slowly, with bended head she turns away from the door - Destiny has dealt her another deep cut - her frail body trembles weakly -

404.

INT. DOCTOR'S OFFICE - FRONT DOOR

CLOSEUP of Breen as he continues his assertions - he is gruff and determined and declares:

TITLE:

"SHE GOT OFF EASY - BUT WHEN THEY GET HER WITH THE FUNDS, she'll serve a full term."

BACK TO SCENE - Breen completes assertion -

405.

INT. DOCTOR'S OFFICE - FRONT ROOM.

CLOSEUP of Paul - he is stupefied and dazed by Breen's statements - he hardly knows how to reply - at last he manages to stutter an answer - defense for Rose surges up in him - he declares.

TITLE:

"YOU MUST BE MISTAKEN - COME - I KNOW
ROSE CAN PROVE HER INNOCENCE!"

BACK TO SCENE - Paul turns excitedly toward door to rear room -

406.

INT. DOCTOR'S OFFICE - FRONT ROOM

MED. SHOT of Breen and Paul as Paul crosses to door of rear room, followed by Breen, who is evidently determined to see the affair to a finish - Paul opens the door and enters, followed by Breen.

407.

INT. DOCTOR'S OFFICE - REAR ROOM

FULL SHOT of the rear room - it is empty - Paul and Breen enter - Paul looks around befuddled - the side door to hall way is partly open - Rose's hat and coat are gone from their accustomed hook - Paul's face falls - he looks downward and and sees something on the operating table - he looks closer, Breen smiles, sates fied with his victory -

408.

INT. DOCTOR'S OFFICE - REAR ROOM

MED. CLOSEUP of Paul as he picks up a sheet of paper from the operating table and reads it - his face is vague and expressionless - he seems dazed :

INSERT: Of a note, hurriedly handwritten to read:

Paul -
It's true - thanks for your
kindness and goodbye -

Rose

BACK TO SCENE - Paul crumbles the note in his hand and turns away, saddened and depressed - the blow has all but flattened him -

409.

INT. DOCTOR'S OFFICE - HALLWAY

MED. SHOT OF Rose tiptoeing down the hallway away from the door to rear room - she hesitates - doesn't know whether to return or not - trembling and frightened - wonders, and at last, determines to go back and face the music - she quietly retraces her soft steps to the rear room door - starts to enter, then pauses and listens:

410.

INT. DOCTOR'S OFFICE - REAR ROOM.

CLOSE SHOT of Breen and Paul - Breen consoles the downcast Paul, patting him on the back in an effort to brace him up - Paul gradually comes out of his depression - he shakes Breen's hand - thanking him, saying:

TITLE: "IT HURTS ME - YET I'M GLAD TO LEARN THE
TRUTH - ONCE A CROOK, ALWAYS A CROOK."

BACK TO SCENE - Breen and Paul shake hands sincerely -

411. INT. DOCTOR'S OFFICE - HALLWAY

MED. CLOSEUP of Rose as she overhears Paul's title - her spirit broken, she grits her teeth and turns quickly down the hallway - Paul has proven to be like all the men she has known - false, unbelieving and insincere - her expression verifies her heartbroken sentiments - she hurries away -

412. INT. DOCTOR'S OFFICE - REAR ROOM.

MED. SHOT of Paul and Breen - Breen looks at his watch, and remarks:

TITLE: "I'M RETURNING TO THE CITY - SHE'S EVIDENTLY SIDETRACKED THE DETECTIVES - I'LL INFORM THEM."

BACK TO SCENE - So saying, Breen takes his leave - he crosses room and exits out hallway door - Paul walks to the door and turns back, sinking down in a chair - grieving sentimentally.

FADE OUT

413. FADE IN
EXT. TRAIN - DAY

FULL SHOT of a locomotive and train of day coaches - the train advances toward camera rapidly - as the engine is almost upon camera and fills screen -

LAPPDISSOLVE TO

414. INT. DEPOT - TICKET WINDOW

CLOSE SHOT of Rose at the ticket window - she has just purchased a ticket and turns away from window - a satchel is at her side - she examines the ticket:

INSERT: of a portion of a railroad ticket - it reads:

DESTINATION

San Diego, Calif.

415.

INT. DEPOT - TICKET WINDOW

MED. CLOSEUP of Rose - she slips the ticket in her purse and picks up the satchel - her eyes are dim - how she has suffered, is plainly stamped in her pathetic features - slowly she moves away from window -

416.

INT. DEPOT

MED. SHOT of the Western Telegraph Co. window which is marked as such, and door to train platform, a Western Union messenger-boy is at the window - the clerk hands him several telegrams to be delivered - the boy turns from the window and glances quizzically at the address on the yellow envelopes - then starts to exit - he suddenly pauses in foreground and looks off surprised - again he glances at the telegram envelopes, then smiles and exits -

417.

INT. DEPOT

CLOSE SHOT of Rose crossing toward train platform - messenger boy enters scene, stops her, tips his hat politely and registering that he knows her, says:

TITLE: "YOU'VE SAVED ME A TRIP TO DOC'S OFFICE -
PLEASE SIGN HERE, MISS LORE."

BACK TO SCENE - The messenger boy hands Rose a telegram and his receipt pad and pencil - Rose is amazed - she starts to shake her head, surely there is some error in names - then glances at the telegram address, and registers further surprise:

INSERT: Of a Western Union Telegram envelope addressed to
Miss Rose Lore,
c/o Doctor Jackson,
Crescent, Calif.

418.

INT. DEPOT

MED. CLOSEUP of Rose and the messenger - totally bewildered - Rose signs the receipt pad and tips the boy - he thanks her and exits, pocketing the tip - Rose examines the wire again with a puzzled frown - then opens it and starts to read:

INSERT: Of a Western Union Telegram blank typewritten to read:

San Francisco, Calif.
Sept. 6, 1924.

Miss Rose Lore,
c/o Doctor Jackson,
Crescent, Calif.

Scene continued.

418 continued;

Come Frisco immediately - have proof of your
innocence - will wait for you at apartment

*x Ralph

419.

INT. DEPOT

CLOSEUP of Rose as she realizes that Chuck has made good the
promise in his farewell note - her face lights up with revived
elation - she turns breathlessly back toward ticket window --

420.

INT. DEPOT - TICKET WINDOW

MED. SHOT of the ticket window and clerk - Rose excitedly
enters scene, produces her ticket from purse and frantically
providing the clerk with an excuse for her actions, exchanges
the ticket, paying an additional charge.

INSERT:

Of a locomotive whistle blowing and letting
out steam -

BACK TO SCENE - Rose makes the ticket exchange and exits hurriedly
toward train platform - the ticket clerk looks out his window
after her and scratches his head - amused and wondering at
her peculiar change of mind -

421.

EXT. DEPOT AND TRAIN.

LONG SHOT of the locomotive as it pulls the train of day
coaches up to the depot and stops at the passenger platform -
Rose enters scene from depot - customary train activities -
baggage men, depot agents, bystanders, etc. Rose makes her
way through small crowd toward the nearest day coach door -

422.

EXT. DEPOT AND TRAIN

CLOSE SHOT of Rose as the porter (or conductor) examines her
ticket and she goes up steps of day coach into car and out of
scene.

423.

EXT. DEPOT AND TRAIN

LONG SHOT of the train - the engineer receives his signal from the conductor - the porters and conductors enter coaches and the train starts to chug away from the depot at a slowly gaining speed -

FADE OUT

SUBTITLE

THROUGHOUT THE JOURNEY ROSE'S EAGERNESS
TO REACH CHUCK, AND HER CONFIDENCE IN
HIS TELEGRAM, KNEW NO BOUND.

- 424 FADE IN
EXT STREET. AT APT. HOUSE. NIGHT.
LONG SHOT of the street and apartment house where Chuck first brought Rose on her release from the reformatory - the street is almost deserted - a taxi comes speeding into scene and advances to apartment entrance in f.g. it stops at the curb - the driver opens the door.
- 425 EXT STREET AT APT. HOUSE. NIGHT.
CLOSE SHOT. of Rose as she emerges from the cab - quickly pays the fare and turns eagerly towards apartment entrance breathless and excited, anxious to learn the details the telegram promised.
- 425-A EXT STREET NEAR APT. HOUSE. NIGHT
MED. SHOT of a uniformed patrolman strolling down the street on his beat - he suddenly stops and stares towards Rose(off) puzzled - he scratches his head - and exits quickly as he recognizes her - in a direction opposite from the apartment house.
- 426 EXT APT. HOUSE ENTRANCE - NIGHT.
MED. SHOT of Rose as she hurriedly enters the apartment house - she exits with quick eager steps - the door closes on her back.
- 427 INT. APT. - CORRIDOR - NIGHT.
FULL SHOT - of the corridor outside the apartment - Rose comes into scene upstairs and advances towards the door to apartment in f.g., her eager anxiety swelling with each step.

428

INT. APT. - CORRIDOR - NIGHT.

CLOSE SHOT of Rose as she reaches the apartment door and knocks on it eagerly - the door almost instantly swings open - Rose, happy, and excited, quickly enters, smiling innocently

429

INT. APT. RECEPTION ROOM. NIGHT.

FULL SHOT of Rose as she enters the room, it is apparently deserted, befuddled, Rose looks around anxiously - the door slams closed behind her, revealing Dapper who was in hiding behind it - Rose whirls around frightened and faces him with a startled cry - Dapper roughly grabs her and clamps his hand over her mouth, viciously warning her to be silent - Lep Bar and Milkweed dart into scene from behind the bedroom draperies - and rush to the assistance of Dapper.

430

INT. APT. RECEPTION ROOM. NIGHT.

MED. SHOT of Rose and Dapper as Lep Bar and Milkweed enter scene and aid in subduing the struggling and fighting Rose - Dapper has her mouth muffled with a brutal hand - gradually Rose realizes the futility of further fight and quiets her struggles - Dapper grins victoriously, again warns Rose then turns her over to his henchmen - Rose is trembling frightened out of her wits and utterly depressed by her great disappointment.

431

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE UP of Dapper as he gestures towards the bedroom (Off) and snaps out an order:

TITLE

"KEEP HER BACK THERE - IF SHE YELLS GAG HER!"

Dapper grimly completes title.

432

INT. APT. RECEPTION ROOM. NIGHT.

MED. FULL SHOT. of the group as Lep Bar and Milkweed roughly propel the subdued and shivering Rose thru the draperies into bedroom and out of scene - Dapper watches them, smiling with satisfaction - then whirls around with hand on hip as the corridor door opens revealing the woman forger - she closes the door and quickly enters - Dapper breathes a sigh of relief and removes his hand from his hip pocket

433

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE SHOT of Dapper as the female forger enters scene, facing him and excitedly exclaims:

TITLE

"HE PRETENDED INNOCENCE. BUT YOUR BLUFF SCARED HIM - HE'LL BE HERE IN AN HOUR."

This greatly pleases Dapper - he grins broadly and pats the forger on the back - offering her a cigarette .

434

INT. APT. BED CHAMBER NIGHT.

CLOSE SHOT of Rose sitting on the edge of the bed, her hand lowered in depression, a cold, cynical smile on her tear stained features - Lap Bar is suggested in scene on one side of her - Milkwood on the other - Rose opens her purse for a handkerchief to dry her eyes - the telegram drops out on her lap - she gazes at it bitterly, then slowly crumples it in her hand and drops it aside, as weak, disillusioned and beaten

434-A

EXT STREET- POLICE PHONE BOX. NIGHT.

close up of the patrolman who recognized Rose - he is talking excitedly into the mouthpiece of a police corner phone box.

FADE OUT.

FADE IN.

INSERT

OF A SAN FRANCISCO NEWSPAPER PAGE OF WANT ADS. A TYPICAL CITY EMPLOYMENT LIST.

LAP DISSOLVE TO:

435

INT. CHUCK'S ROOM. NIGHT.

CLOSE SHOT of Chuck lying on his bed reading the page of want ads and smoking - he is in vest and shirt sleeves coat and tie removed - he seems to be studying the paper carefully.

INSERT

OF A DOUBLED FIST KNOCKING ON THE PANEL OF CHUCK'S DOOR.

436

INT. CHUCK'S ROOM. NIGHT.

MED. SHOT of Chuck as he hears the knock on his door - in a flash he becomes alert - quietly he lays aside the paper and rises, keeping a sharp suspicious eyes on the door - on his tiptoes he moves silently to the door picking up his cane and holding it as if it were a weapon - prepared for a possible attack, an instinctive, precautionary attitude Chuck jerks open the door -

437

CHUCK'S ROOM. INT. HALLWAY. NIGHT.

CLOSE SHOT of one of Dapper's pool hall gangsters (the character who won the pool bet with Chuck earlier in the story) he smiles and profusely greets Chuck (Off) offering his hand and advancing -

438

INT. CHUCK'S ROOM. NIGHT.

WIDER ANGLES of Chuck and the gangster - Chuck relaxes his tense poise, smiles and shakes the preferred hand inviting the gangster to enter - Chuck closes the door - the gangster sits himself at the table, chatting very friendly and makes himself very much at home - Chuck draws up a chair beside him.

439

INT. CHUCK'S HOME. NIGHT.

CLOSE SHOT of the gangster and Chuck - the gangster produces two dinky shrivelled up stogies and looks at them, mentally measuring their comparative sizes - one is half-smoked and the other in better condition - he offers Chuck the best one - Chuck smilingly declines, the man shrugs and lights it -

440

INT. CHUCK'S ROOM. NIGHT.

CLOSE UP of Chuck as he thinks a moment, then asks:

TITLE

"WHAT'S NEW DOWN AT THE POOL HALL
SINCE I QUIT?"

Chuck is only mildly interested - a matter of conversation and curiosity - more or less -

441 INT. CHUCK'S ROOM. NIGHT.
CLOSE UP of the gangster as he puffs on the dinky stogie
and answers:

TITLE: "NOTHIN' MUCH - THEY KICKED ME OUT 'CAUSE I'M IN LOVE
WITH A STOOL PIGEON'S DAUGHTER."

The gangster waxes sentimentally sighs romantically - then
continues in a sentimental voice:

TITLE: "SHE'S A PERFECT LADY - EVERY NIGHT SHE SWIPES A CIGAR
FROM HER DAD FOR ME!"

The gangster removes the stogie from his mouth and eyes
it sentimentally, pantomiming that it is one of the girl's
gifts.

442 INT. CHUCK'S ROOM. NIGHT.
MED. CLOSE UP. of Chuck and the gangster as Chuck grins and
the idea of the hardboiled gangster being in love - the
gangster suddenly recalls something he apparently intended
to relate - she says:

TITLE: "I SUPPOSE YOU KNOW ABOUT DAPPER
SENDING FOR THAT JANE YOU AND HIM
WERE OUT OF TOWN WITH?"

This gives Chuck a decided jolt - he flares back an excited
question, registering sudden fear for Rose's ~~up~~ safety the
innocent title has inspired in his mind, the gangster
casually replies, puzzled with Chuck's interest:

TITLE: "I HEARD SHE WAS TO ARRIVE TONIGHT -
I GUESS HE STILL SUSPECTS HER."

This is enough for Chuck - he leaps out of scene - the
gangster stares at him bewildered.

443 INT. CHUCK'S ROOM. NIGHT.
WIDER ANGLE - of Chuck and the gangster - Chuck grabs his
coat and cap from the bed - the gangster watches him, stu-
pified, Chuck turns speedily toward hallway door in f.g.
his cane is hanging over the back of the chair - the gang-
ster dazedly hands it over to him - still dumbfounded by
Chuck's sudden transformation.

444

INT. CHUCK'S ROOM. NIGHT.

MED. SHOT of Chuck and gangster - Chuck throws the cane aside and snaps out a grim question, pantomiming that he wants the lean of a goat - the gangster shows that his hip pockets are empty, shakes his head and declares:

TITLE

"I HOCKED IT TO BUY MY SWEETIE
A NEW BATHTUB"

Chuck mutters a disappointed curse and brushes the man aside - without a backward glance he dashes out of scene through hallway door.

445

INT. CHUCK'S ROOM. NIGHT

CLOSE UP of the gangster as he gasps after Chuck (Off) with open mouth and a bewildered expression - he scratches his head - then shrugs and draws a deep puff on the stogie - it explodes with a sizzling sputter - with a growl of pain he dances up and down wildly, holding his mouth shut -

FADE OUT.

FADE IN

446

INT. APT. BED CHAMBER NIGHT

MED. SHOT of Rose with Lap Ear and Milkweed guarding her - Dapper enters scene from draperies to reception room - looks at Rose grinning ~~WINKING~~ and dismisses his henchmen - they exit into reception room - Dapper pulls up a chair close to Rose - Rose eyes him cynically, bitterly discouraged and disillusioned by what has gone thru.

447

INT. APT. BED ROOM. NIGHT.

CLOSE SHOT OF Dapper and Rose - Dapper looks her over deliberately - then gruffly declares:

TITLE

"I JUST GOT THE LOW DOWN ON WHO
REALLY STOLE THE BANK LOOT!"

This gives Rose a decided jolt - she looks at Chuck with questioning eyes - not knowing whether to believe him or not -

448

INT. APT. BED CHAMBER. NIGHT.

CLOSE UP OF Dapper as he continues on the topic:

TITLE

"I FORCED HIM TO COME HERE TONITE -
THAT'S WHY I SENT FOR YOU - TOGETHER
WE CAN HOOK HIM FOR PLENTY!"

Dapper is grimly convincing.

449

INT. APT. BED CHAMBER. NIGHT.

CLOSE UP of Rose as she begins to renew hope - she timidly asks:

TITLE

"THEN YOU REALLY INTEND TO MAKE HIM
CONFESS AND CLEAR ME OF THE CRIME?"

Rose, as yet does not understand her connection with Dapper's scheme - all she can do is hope for the best.

450

INT. APT. BED CHAMBER. NIGHT.

CLOSE SHOT OF Dapper and Rose as he chuckles at Rose's innocent question, shakes his head and replies:

TITLE

"THIS BIRD THINKS YOU'RE WISE TO HIM
HE'LL OPEN HIS PURSE TO KEEP THE KRENN
COPS FROM KNOWING."

Gradually Dapper's scheme dawns in Rose's mind and again she succumbs to bitter disappointment.

451

EXT STREET NEAR APARTMENT HOUSE. NIGHT.

MED. FULL SHOT a police auto comes to a stop in f.g. across across from the apartment - the patrolman who sent in the call is waiting in the shadow - he emerges and greets the officers - Sergeant Wilson and his co-detective seem to be in charge of the party of uniformed men - they quietly separate in opposite directions under Sergeant Wilson's orders.

452

INT. APT. BED CHAMBER. NIGHT.

CLOSE UP OF Dapper as he continues to explain his scheme ego is written into his satisfied expression:

TITLE

"GET THE IDEA - WITH SYMPATHY AND TEARS
YOU CAN MAKE HIM PAY YOU HUSH MONEY FOR
GOING TO JAIL IN HIS SHOES."

Dapper completes his title with a grin - anticipating profit for his ingenious act.

453

INT. APT. BED CHAMBER. NIGHT.

CLOSE UP OF Rose as she realizes that Dapper (Off) is using her to bribe the guilty person - fear possesses her - she crouches back from him, determined to fight against this new tangling web - exclaims:

TITLE

"I REFUSE TO BE IMPLICATED IN YOUR
BRIBERY - ALL I WANT IS TO CLEAR
MY NAME!"

Rose is sincere and determined in her refusal.

454

EXT. APT. HOUSE ENTRANCE. NIGHT.

MED. SHOT OF Chuck as he runs briskly into scene down sidewalk - he is breathless - he looks around - up at the apartment and quickly enters, tense and excited.

455

EXT. STREET NEAR APT. HOUSE. NIGHT.

CLOSE SHOT of Sergeant Wilson and his co-officers behind phone pole - as they recognize Chuck off and see him enter the house, the sergeant gives a signal then whispers something to his co-detective they nod their heads solemnly in a knowing manner and exchange cold smiles.

456

INT. APT. BED CHAMBER NIGHT.

WIDER ANGLE - Dapper and Rose - Dapper rise angrily at Rose's refusal he towers over her brutal and dominant a sneer curls his lips his fists clench bitterly - he asserts:

TITLE

"WHEN HE ARRIVE DEMAND PAY FOR GOING
TO JAIL FOR HIS CRIME, OR I'LL ----"

Dapper stress down at Rose grimly suggesting his brutal expression what may occur if Rose disobeys him - Rose crouches away repulsively frightened, yet determined to fight to the end.

457

INT. APT. CORRIDOR. NIGHT.

FULL SHOT of Chuck as he comes into scene from stairs he pauses and look up the corridor - then quietly on his tiptoes, he sneaks forward - he pauses silently at the side door to bedroom thru which he smuggled Rose's double earlier in the story (this is NOT the door thru which Rose recently entered the apartment and was captured, that was the reception room door, down the corridor some distance)

458

INT. APT. BED CHAMBER. NIGHT.

CLOSE SHOT of Dapper and Rose as he leans over her attempting to bully her into submission - Rose grits her teeth and half closes her eyes - Dapper suddenly changes his attitude - he smiles with sugar coated sweetness as he says:

TITLE

"FORGET THAT BUNK ABOUT CLEARING YOUR
NAME - DO AS I SAY, AND WE'LL SPLIT THE
PROFIT FIFTY-FIFTY."

Rose grimly shakes her head, refusing - Dapper loses his temper and grabs her angrily, twisting her wrist - Rose screams.

459

INT. APT. CORRIDOR. NIGHT.

CLOSE UP of Chuck as he hears Rose scream and the noise of a scuffle - he goes pale - he mutters a curse and looks frantically up and down the corridor.

460

INT. APT. BED CHAMBER. NIGHT.

FULL SHOT of Dapper as he tries to quiet Rose's scream he muffles her mouth with his huge hand and calls to his hench men for aid. Lep Ear and Milweek and the female forger dash into scene thru draperies - Rose struggles with all her strength and fights madly to free herself.

461

INT. APT. CORRIDOR. NIGHT.

MED. SHOT of Chuck - he dashes into scene at reception room door and plunges against it with all his weight the door flies open - Chuck plunges into reception room out of scene.

462

INT. APT. BOTH ROOMS. NIGHT.

LONG SHOT with Dapper and his henchmen trying to gag the biting and clawing Rose in bed chamber at f.g. and Chuck in reception room landing on floor from his mighty plunge the gangsters give starts of amazement - Rose recognizes him and fights all the harder as Chuck scrambles to his feet from the spill. Lep Bar draws automatic and fires.

463

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE SHOT of Chuck as he ducks back against the wall near the sprung door the bullet from Lep's automatic splatters in the wall an inch above his head Chuck darts his hand to the electric light switch and quickly presses all three buttons.

464

EXT. STREET AT APARTMENT HOUSE. NIGHT.

MED. LONG SHOT OF Sergeant Wilson and his co-officers race across the street towards the apartment entrance - the scattered police officers come from all directions speedily following their leader, revolvers and night sticks ready for action.

465

INT. APT. BOTH ROOM. NIGHT.

FULL SHOT of rooms in almost total darkness - the figures of the characters are silhouetted - they separate in all directions - the flash and flare of a pistol shot lights up the scene for a brief moment - Dapper is seen racing towards Chuck in reception room - Chuck is armed with a lighted chair - he hurls it towards Dapper - Lep Bar is seen to have fired the shot Milkweed and the woman forger are seen attempting to hold Rose - all this occurs in silhouette in one flashing instant.

466

INT. APT. RECEPTION ROOM. NIGHT.

MED. SHOT in semi darkness near window which faintly illuminates scene - Chuck and Dapper comes together in a brutal, fistie encounter - they stand toe to toe in silhouette and exchange terrific haymakers.

467

INT. APT. BED CHAMBER. NIGHT.

SEMI CLOSE SHOT of Rose struggling like a trapped tiger to beat off Wilkwood and the female forger - all three are in silhouette.

468

INT. APT. CORRIDOR. NIGHT.

LONG SHOT - the doors to various apartments are partly open - pale, frightened, faces peer out and stare in the direction of the terrific commotion (Off) - rash excitement prevails - Sergeant Wilson, followed by his co-detectives and the squad of policemen race into scene from stairs.

469

INT. APT. RECEPTION ROOM. NIGHT.

WIDER ANGLE of Chuck and Dapper in silhouette - chairs, tables, etc turn over as they battle - Chuck goes down under an uppercut - Dapper misses him with a chair - Chuck leans up and lands a smashing right cross on Dapper's jaw - Dapper spins around, dazed and falls in a clinch.

470

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE UP of Lep Bar as he aims his automatic with the steadiness of a professional killer - the shaft of the doorway light makes him visible - Lep Bar pulls the trigger.

471

INT. APT. RECEPTION ROOM. NIGHT.

FULL SHOT of Lep Bar near open door and Chuck and Dapper fighting in silhouette as soon the room as sergeant Wilson and patrolmen burst into room - the lights switch on revealing Lep Bar with the smoking automatic and Chuck and Dapper across the room - Dapper is staggering on front of Chuck who is behind an overturned table splattered blood spots on his chest (Dapper) and falls face downward, to the floor. Lep Bar utters a frightened cry - the officers grab him and take away the gun - Rose runs into scene from bed chamber towards Chuck - Sergeant Wilson grabs her - the co-officer collars Chuck a patrolman bends over Dapper.

472

INT. APT. CORRIDOR. NIGHT.

MED. SHOT of Wilkwood and the woman forger as they quickly sneak into corridor from bedroom - two patrolmen are hiding in wait - they snap handcuffs on their wrists and lead them roughly back thru doorway into bedroom.

473

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE SHOT OF Sergeant Wilson as he grips Rose by her arm and gives her a sharp once-over Rose gazes longingly towards Chuck (Off) almost unaware of the detective.

474

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE SHOT of the co-detective as he frisks Chuck - Chick makes no move to fight back - his eyes are on Rose (Off) love and devotion beams from his bruised and cut features.

475

INT. APT. RECEPTION ROOM. NIGHT.

MEDCLOSE UP of Dapper on the floor with the patrolman suggested leaning over him - he falls over face upward his chest is a deep crimson - his breath is short and labored - he is semi-conscious . and stares dazedly around the room.

476

INT. APT. BOTH ROOMS. NIGHT.

long shot of the officers and their prisoners as the patrol men emerge from the bedroom with Milkweed and the woman forger - Wilson gives an order - Dapper is lifted into a chair - Left Ear is handcuffed to a patrolman - Rose and Chuck are huddled together by the co-detective, his pistol covering them - the police officers group the three henchmen together and propel them into corridor and out of scene - Sergeant Wilson his co-officer and two patrolmen remain in the room guarding Rose . Chuck and Dapper - the Sergeant closes the corridor door and faces his prisoners.

477

INT. APT. RECEPTION ROOM-NIGHT

SEMI CLOSE SHOT of Rose and Chuck with a patrolman suggested in scene guarding them - their hands clasp together in silent communion - Rose looks at Chuck with admiration in her eyes - Chuck fondly squeezes her hand - Sergeant Wilson steps into scene between them and gruffly faces Rose demanding:

TITLE:

"YOU'D BETTER COUGH UP WHAT'S LEFT OF
M THE LOOT - YOU CAN'T FAKE INNOCENCE
THIS TIME."

BACK TO SCENE - Sergeant Wilson completes title - Rose shakes her head and tries to convince him of her innocence - Chuck eyes the Sergeant in grim, brooding silence - they all look off suddenly towards Dapper -

478

INT. APARTMENT RECEPTION ROOM - NIGHT

MED. CLOSEUP of Dapper propped up in the chair with one of the patrolmen holding him - he seems to be in great agony - he addresses the sergeant (off) saying in a feeble voice:

TITLE:

"SHE HASN'T GOT THE COIN AND NEVER HAD IT -
THE GUILTY PERSON IS ON HIS WAY HERE NOW."

Dapper is obviously growing weaker - his chest is crimson - he clutches it as if to hold back the blood.

479

INT. APARTMENT RECEPTION ROOM - NIGHT

CLOSE SHOT of the detective with Rose and Chuck suggested in scene as they laugh and give Dapper's statement the professional razz.

480

INT. APARTMENT RECEPTION ROOM - NIGHT

CLOSEUP of Dapper as he pleads to the detectives:

TITLE:

"GIVE ME A CHANCE TO TURN ONE SQUARE
TRICK BEFORE I CROAK - HIDE WHEN HE
COMES, AND I'LL MAKE HIM CONFESS!"

Dapper pleads convincingly - tears dim his eyes - he begs for a chance to go straight before the end.

481

INT. APT. RECEPTION ROOM. NIGHT.

MED. SHOT of the detective as Dapper's proposal seems to puzzle them - Rose and Chuck are behind them, the patrolman guarding them - Rose steps forward and begs Sergeant Wilson to grant Dapper's wish - the sergeant is still suspicious - he does not know whether to believe Dapper or not.

482

int APT. ENTER CORRIDOR STAIRS. NIGHT.

PAN SHOT of a man's feet quickly coming up corridor stairs - they wear polished patent leather shoes and neat, grey spats.

483

INT. APT. RECEPTION ROOM. NIGHT.

MED. FULL SHOT of the group - Sergeant Wilson plainly decides that Dapper is faking - he grins at his plea - and turns a deaf ear on them - he orders the handcuffs put on Chuck and Rose - as the guarding patrolman goes to snap them shut and the officers start to lift Dapper off the chair, they suddenly all stare towards closed corridor door (Off)

INSERT

OF A MAN'S SURELY GLOVED HAND KNOCKING on the panel of the corridor door.

484

INT. APT. BOTH ROOMS. NIGHT.

LONG SHOT with group in P.G. staring toward corridor door Dapper puts his finger to his lips for silence and pantomimes that his man has come - he gestures weakly toward the bedchamber - the officers exchange befuddled expressions Serg. Wilson whispers an order - Rose and Chuck are led quickly into bedroom - the officers follow and close the draperies - Dapper, weak, and exhausted from loss of blood, staggers towards center table and slouches down in a chair.

485

INT. APT. RECEPTION ROOM. NIGHT.

MED. CLOSE UP of Dapper as he turns his coat lapels covering the blood spots on his chest - he brushes back his hair assumes a forced smile and calls for the visitor to enter - gritting his teeth to conceal his agony.

486

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE SHOT - of the corridor door as open revealing Harrison Breen - he is pale, nervous and frightened, he quickly nods to Dapper (Off) closes the door and gazes anxiously around the room - then exits towards Dapper.

487

INT. APT. BED CHAMBER. NIGHT.

MEB. SHOT of the officers with ready revolvers and Rose and Chuck as they peer thru the draperies listening - as they recognize Breen (Off) they simultaneously give a start - Serg. Wilson gestures for silence - they stare wide-eyed in bewildered stupefaction - Rose seems to be the most startled by the sudden twist.

488

INT. APT. RECEPTION ROOM. NIGHT.

CLOSE SHOT of Dapper as Breen nervously enters scene beside him and asks, his nerves plainly on edge:

TITLE

"ALL I COULD SCRAPE TOGETHER WAS FIVE THOUSAND - DO YOU THINK YOU CAN HUSH HER UP WITH THAT MUCH?"

Dapper declares that he can - Breen produces a fat wallet - Dapper is doing his best to conceal his wound and weakness

489

INT. RECEPTION ROOM. NIGHT.

CLOSE UP of Breen as he starts to hand over the wallet then checks himself and anxiously stutters out a question betraying the manner of the robbery :

TITLE

"SHE HAS N'T TOLD ANYONE THAT I EXCHANGED THE WASHERS FOR THE GOLD BEFORE THE SATCHEL EVER LEFT THE BANK - HAS SHE?"

Breen has a guilty conscience - he shivers at the recollection of. his crime.

490

INT. APARTMENT - BED CHAMBER - NIGHT

MED. SHOT of Sergeant Wilson and his officers with Rose and Chuck beside them - they release their grips on the two prisoners - the Sergeant nods to the patrolmen - they rush through draperies out of scene - Chuck and Rose follows -

491

INT. APARTMENT - RECEPTION ROOM - NIGHT

FULL SHOT with Dapper and Breen at table in foreground - Breen whirls around with back to camera as Sergeant Wilson leads his men into scene from bed chamber in background - Dapper is exhausted by the strain of concealing his weakness - his head sags down on the table - Breen gives a mad cry and turns to flee - Sergeant Wilson and his co-officers collar him - Rose and Chuck come through draperies and quickly advance toward the collapsed Dapper -

492

INT. APARTMENT - RECEPTION ROOM - NIGHT

MED. SHOT of Breen as Sergeant Wilson clamps the handcuffs on him - he begs and pleads frantically - the co-detective and patrolmen manhandle him as he suddenly loses his head entirely and raves like a captured madman - the officers hustle him out of scene through doorway - Sergeant Wilson waits, looking toward Dapper (off)

493

INT. APARTMENT - RECEPTION ROOM - NIGHT

CLOSE SHOT of Dapper - his head and arms sprawled out on the table - Rose and Chuck enter scene beside him - Chuck braces him up in his arms - life is slowly oozing from Dapper's reach - he gazes up at Rose and Chuck with pale watery eyes - Rose tries to examine his wound - weakly Dapper brushes her hands away - in a trembling voice he declares:

TITLE:

"DON'T BOTHER WITH ME, PALS - I'VE PLAYED THE GAME AND NOW I'M SICK - TAKE MY MEDICINE."

BACK TO SCENE - Dapper sags weakly in Chuck's arms - tears come into Rose's eyes - feebly, Dapper draws Chuck's hand close to Rose's -

494

INT. APARTMENT - RECEPTION ROOM - NIGHT

CLOSEUP of Dapper as he looks up at Rose and Chuck (off) brings their hands together in scene, and says:

TITLE: "LET MY ROTTEN LIFE BE A LESSON - GO
STRAIGHT - NO OTHER WAY PAYS IN THE
LONG RUN!"

BACK TO SCENE - Dapper grimly completes title - he is growing weaker with each second - he manages to speak one last title:

TITLE: "REMEMBER - THOSE WHO SKATE ON THIN ICE
ALWAYS FALL THROUGH!"

495

INT. APARTMENT - RECEPTION ROOM - NIGHT

MED. CLOSEUP of Chuck and Rose with Dapper suggested in scene between them - Chuck gulps - his eyes are dim - tears glisten on Rose's cheeks - they both look down at Dapper - Chuck removes his arm from his - Rose drops her eyes - they slowly turn away -

496

INT. APARTMENT - RECEPTION ROOM - NIGHT

MED. SHOT of the shadows of Chuck, Rose and Dapper reflected on the apartment wall - as Rose and Chuck slowly turn away, Chuck's shadow is seen to sag lifelessly and sprawl limply across the table -

497

INT. APARTMENT - RECEPTION ROOM - NIGHT

CL. E SHOT of Sergeant Wilson standing by the corridor door watching Dapper, Rose and Chuck at the table (off) his eyes slowly lower - his head droops - he quietly slips his automatic in his pocket - then reverently removes his hat -

FADE OUT

FADE IN

INSERT

of a door bell - hand enters and pushes it

LAP DISSOLVE TO:

498

INT. FLAT DAY

MED. SHOT of Rose in a pretty house apron as she answers the door bell summons - she looks exceptionally lovely and sweet - she opens the door - behind her the dinner table is seen to be set with foodstuffs.

499

INT. FLAT

MED. CLOSEUP of Doctor Paul Jackson in the open doorway - He carries a huge bouquet of roses and a large box of bonbons - his face is wreathed in smiles of greeting - he eagerly steps in door -

500

INT. FLAT

CLOSE SHOT of Rose and Paul - Rose is utterly amazed by his evidently unexpected appearance - as Paul opens his arm to receive her - he declares:

TITLE:

"IT'S BEEN A YEAR SINCE I READ OF YOUR
INNOCENCE. I'VE SEARCHED FOR YOU EVERY-
WHERE, DARLING!"

BACK TO SCENE - Paul is enthusiastic - Rose is dumb-founded - he starts to hug her - then suddenly checks himself, and looks off, over her shoulder - with dazed, bewildered eyes - the bouquet and candydrop from his hands.

501

INT. FLAT

MED. SHOT of Chuck as he emerges from kitchen - he is neatly garbed in an official San Francisco policeman's uniform - and carries a young baby in his arms - he looks at Paul (off) puzzled, wondering -

502

INT. FLAT

CLOSE SHOT of Rose and Paul - Paul gulps and backs away toward door - Rose smiles and gestures toward Chuck (off) and declares:

TITLE:

"MEET MY HUSBAND, PAUL - HE ONE PERSON
WHOSE FAITH IS MY INNOCENCE!"

BACK TO SCENE - Paul backs right out of scene through doorway without a murmur - Rose laughs at his utter amazement - the door slams closed - she turns toward Chuck -

503

INT. FLAT

MED. SHOT of Chuck and the baby as Rose comes into scene and kisses her hubby - Chuck flashes his widest Irish grin - they both look down at the baby, happy and smiling - then sit down at the table - Chuck turns and looks off toward kitchen door, calling to someone:

504

INT. FLAT

CLOSE SHOT at door of kitchen - the ex-gangster who won the pool hall bet from Chuck and who smoked the loaded cigar - is in the doorway - he is garbed spick an span in a white cook's costume and has a tray of food on his arm -

As he advances daintily with the tray - he trips and falls forward toward camera -

IRIS OUT

Story and Adaptation by
Darryl Francis Zanuck
for Warner Bros. Nov. 1924.

L-21, 065

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